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GANZ SELECTED TO CONDUCT ST. LOUIS SYMPHONY FORCES

Board of Management Approves Permanent Appointment of Pianist-Composer to Fill Place of Late Max Zach—Ganz Will Accept Three-Year Term—Improvement in Financial Status of Orchestra Planned—Federated Music Clubs Hold State and District Convention—Conduct Preliminary Tests for National Competitions—Elect Officers for Ensuing Year

ST. LOUIS, March 26.—Rudolph Ganz is to be conductor of the St. Louis Symphony. The Board of Management met to-day in the office of Melville L. Wilkinson and received a special report and recommendations from the Executive Committee concerning the selection of a new permanent conductor, in succession to the late Max Zach. The choice of Mr. Ganz, noted pianist and composer, who conducted here as "guest" three weeks ago, received the unanimous support of the board.

It was announced that Mr. Ganz had signified his willingness to accept the post for a three-year period. The management states that the entire deficit for this season has been met and plans are under way for a fund to place the orchestra on a sound basis for at least three years.

It is known that Ganz will, as a part of his St. Louis activities, have a summer "master school," such as he has conducted in other cities. He will give a certain number of concerts throughout the country and will appear each season as soloist with the orchestra. Just when Mr. Ganz will come to the city is not known, but he will take up his residence here, at least for the three-year period.

The final pair of Symphony concerts on Friday and Saturday of last week were notable because of the conducting of Dirk Foch, who interpreted a program of rare beauty with distinct originality. Commencing with the Brahms "Tragic" Overture, he gave the Tchaikovsky "Pathétique" Symphony with such unusual effects as to arouse intense enthusiasm. Later came Debussy's "The Fêtes" and the Overture to "Tannhäuser." The soloist was Mabel Garrison. Two arias and an extra number demonstrated her local gifts and she was most enthusiastically received by capacity audiences at both performances.

The final "Pop" concert last Sunday deserves special commendation. Samuel Gardner, as guest, conducted his own composition, "New Russia," the prize work, which Mr. Zach had intended to include in one of the regular programs. The work, very interesting and well conducted, was given a fine interpretation.



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MARGUERITE D'ALVAREZ,

Peruvian Contralto, Who Has Equaled Her Former Operatic Successes in Remarkable Recitals Here and Abroad. (See Page 5)

The Tchaikovsky "1812" Overture, Chabrier's "Rhapsody Española," Rubinstein's "Feramors" ballet music and other works completed the program, which, with the exception of the Gardner work, was directed by Mr. Fischer.

Federated Clubs Meet in Convention

ST. LOUIS, March 25.—Last night's session marked the closing of the third annual convention and festival of the Missouri Federation of Music Clubs, combined with the first annual convention of the Hyechka District of the Federation, which includes the States of Missouri, Arkansas, Oklahoma and Louisiana. The meetings were held at the Hotel Statler, March 21 to 24, inclusive.

The most significant features of the combined conventions were the district and State contests for young professional musicians preliminary to the national contests in June next. The trials

brought out some young artists of rare ability.

Mrs. F. A. Seiberling of Akron, Ohio, president of the National Federation, was in attendance, and in an address and also in many short talks she gave at the meetings pleaded for the development of music, principally among the young people.

Monday morning was devoted to addresses of welcome and initial business. Mrs. Joseph H. Rhodes of Webster Groves, Mo., president of the State Clubs, made the principal speech. In the afternoon a concert was given by members of various Missouri clubs. Monday night the State contest for pianists was conducted under the supervision of Mrs. Lizzie Drey of this city. Ross E. Horner, of St. Louis, won.

Tuesday morning a "Memorial Hour" was held in memory of Mrs. William D.

[Continued on next page]

NEW PHILHARMONIC WILL HAVE 120 MEN AND 4 CONDUCTORS

Mengelberg Will Lead from February Till Season's End—Stransky at Helm During First Half—Bodanzky and Hadley Complete Quartet of Leaders—Hollander in Farewell Message, Insists on Longer Rehearsal Periods Next Year—"Labor Question Must Be Settled" by Time of His Return—Expect to Make Philharmonic World's Largest Orchestra

STATEMENTS by Willem Mengelberg on the eve of his departure for Europe, and the issuance of a preliminary announcement in the form of a prospectus from the office of the Society, have focused attention on the New York Philharmonic and its plans for next year. Mr. Mengelberg, who will return from Holland next February to conduct the orchestra during the latter half of its season, declared the orchestra will number 120 men, and made it plain that his return was conditioned on inclusion in the Philharmonic roster of many men from the National Symphony, to disband at the end of this season, and also on the working out of some new compromise agreement with the union musicians, whereby more time can be devoted to rehearsals. It is estimated that as many as seventy-one men will come from the National Symphony. The enlarged orchestra will have the following official name: "The Philharmonic Society of New York, Founded 1842, Merged 1921 with The National Symphony Orchestra."

The season will be the eightieth of the Society, and besides entailing an enlargement in ensemble beyond that of any other American orchestra, and probably beyond that of any similar organization in Europe, it will bring other departures, including some concerts at the Metropolitan Opera House.

According to the prospectus, Josef Stransky will direct the Orchestra at the Philharmonic concerts during the first portion of the season, which will open in the last week of October. Mr. Mengelberg will direct the Orchestra from February to the end of the season. Artur Bodanzky of the Metropolitan Opera House will be associated with Mr. Mengelberg as a Philharmonic guest conductor, while Henry Hadley will continue as associate conductor.

The Philharmonic series at Carnegie Hall will include fourteen Thursday evenings, eighteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons. In addition, performances will be given on ten Tuesday evenings and two Sunday afternoons at the Metropolitan Opera House, under the direction of Willem Mengelberg and

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NEW PHILHARMONIC WILL HAVE 120 MEN AND 4 CONDUCTORS

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Artur Bodanzky. Six Sunday afternoon concerts will be given at the Brooklyn Academy of Music.

Mr. Mengelberg took the responsibility for the statement that the Philharmonic will have fully 120 players next season.

"The joint committee, including Messrs. Mackay, Kahn, James, Cooper and Triller, have invited me to lead the Philharmonic, as I did fifteen years ago," the Hollander said, "and though I refused several times, I have now consented on condition that the Philharmonic is to become the greatest orchestra in America. Mr. Stransky will lead the early part of the season, and after he has made his programs I will make mine.

"The orchestra will be increased from 100 men to 120, on a basis of twenty first violins and others in proportion, as required for the most modern scores. Smaller choirs, such as the woodwind, will be doubled, so there will always be two soloists for any part. Many of the National players will thus be employed, and, while they were a new orchestra this season, their progress now compares with any in this country or in Paris and London.

"The directors have been most generous in acceding to my plans. For one thing, there should be three rehearsals of three hours each for a symphony concert, not one rehearsal of two hours, as under the present rules. I understand this will soon be arranged with the union musicians, but ample rehearsals are in any case a condition of my return."

Mr. Mengelberg admitted that the question of the Musical Union's demands is a pressing one. "Things cannot continue under the present rules and regulations," he said, "because of the expense.

"For art you must have the money, but there is a limit, and your generous music patrons cannot be expected to go on indefinitely. What makes an orchestra great is the rehearsing, and the time allowed here, two hours, is too short.

Demands Three-Hour Rehearsals

"I cannot prepare a concert with a two-hour rehearsal. Abroad we have no such rules. We have in Amsterdam three-hour rehearsals. The same conditions must obtain here. For instance, we have paid as much as \$400 alone for 'overtime' at a single rehearsal since I have been in New York. That is altogether too costly and cannot be continued.

"I am confident the labor union will at least meet us half-way. At any rate the labor question must be settled by the time I come back. I am returning to conduct the concerts of the new Philharmonic under conditions which must be met. I am not going into the question of future salaries of musicians or of the open shop as to symphonic orchestras, but I will say that conditions will be much easier next year.

"I leave the National Symphony, one of the best, if not the very best musical organization, in America," added Mr. Mengelberg. "I asked of the musicians when I came: 'Will you study under me?' They said they would and they did. We have accomplished much and there is a bright future ahead in another

season. The Philharmonic will be the largest orchestra in America, much larger than the best orchestras abroad.

"I shall return next season with the greatest enthusiasm for my work, for America is the musical Promised Land. A golden era of music is dawning in this country, for the American people unconsciously are getting the finest musical education obtainable. Your children go to concerts and hear only the best; you have orchestras playing in all parts of the country, and the American is quick in discernment. He can pick the good from the bad with unerring judgment. The country, too, has given some gifted conductors, and the more music you have the better the field for producing composers. They are sure to come."

In spite of the attitude of many local musicians and critics to Gustave Mahler and his symphonies, Mr. Mengelberg reiterated his opinion that he is a great composer. "People said the music of

Beethoven was bad when they first heard it," remarked Mr. Mengelberg.

Will Certainly Play Mahler

"I cannot give out any definite information as to works I shall play next season. Mr. Stransky, who will conduct the Philharmonic during the first half of the season, will be the first to make up his programs. After I see them I will decide upon mine. But I shall certainly give several works by Mahler. He is a great composer, the Beethoven of our time."

The Dutch conductor will arrive in Amsterdam just in time to prepare for a series of thirty concerts there, from April 7 to May 10. He then will conduct in Paris, Madrid and Rome and will pass the summer at his chalet in Lausanne, Switzerland. In early autumn he will take up his work in "Old Amsterdam" before coming to "New Amsterdam."

RUNAWAY 'PLANE TURNS OVER CARRYING GODOWSKY

Famous Pianist Unperturbed by His Mishap at Houston, Tex.—Escapes Without Injury

HOUSTON, TEX., March 24.—Leopold Godowsky, the pianist, was a victim of an airplane accident while in Houston last week. Mr. Godowsky, who had been visiting in Houston for rest and recreation and who had been entertained while here by his many friends, left Sunday morning in one of the S. E. J. Cox 'planes to visit oil fields at Edgerly, La. He was accompanied by Wilson Fraser of the Houston Conservatory of Music, who was a former pupil of Godowsky.

Just before reaching Beaumont, the pilot of the 'plane in which Mr. Godowsky was seated got out of the machine to signal the other 'plane. Mr. Godowsky turned to watch the signaling and in some way touched the control lever. The machine started rushing across the rough prairie and turned over, burying Mr. Godowsky in the mud. He was extricated without any serious damage except to his wearing apparel. The trip to the oil fields was, however, abandoned. Mr. Godowsky was not in the least disturbed. He has flown in all parts of the country and is having a new steel plane built for his personal use. Mr. Godowsky was on his way to Los Angeles, where he is now making his home.

While in Houston, the student body of the conservatory had the pleasure of meeting the distinguished pianist at an informal reception.

While Godowsky was in Houston he gave his idea of the possibilities of America as a world music center. He said: "America could become the music center of the world better now than ever before, if she would take advantage of the conditions in Europe. Distinguished musicians in this country should be en-

couraged to stay. Unless America makes a special effort to keep the musicians here they will gravitate back to their old homes."

Mr. Godowsky's manager has recently closed a contract for a tour of the Orient, with the first concert to be given at Yokohama. H. S. W.

Caruso to Go to Italy in May

Enrico Caruso passed a pleasant Easter Sunday at his hotel surrounded by his family, a day brightened by every hope of a rapid recovery. According to Mr. Caruso's secretary, Bruno Zirato, the tenor has given up all idea of going to a nearby resort, and will remain at the Vanderbilt Hotel probably until May, when he and his family will sail for Italy. Although Mr. Caruso has not yet been out, it was said he had been sitting up in bed, was able to move around, and would probably go out shortly for a daily automobile ride.

Eddy Brown Secretly Married

News was given to the public last week of the marriage a fortnight ago in Greenwich, Conn., of Eddy Brown, violinist, to Halina Bruzovna, a Polish actress. The couple had known each other only about a month. Mr. Brown, who is well known among the younger American violinists, was born in Chicago twenty-seven years ago. Mrs. Brown is said to belong to the Modjeska family and before the war to have been the leading woman at the Warsaw State Theater and the Moscow Art Theater.

Expect Confirmation of Stoessel's Appointment as Oratorio Leader

No decision in the choice of a conductor for the New York Oratorio Society resulted from the meeting of the committee on Friday of last week, but confirmation of Albert Stoessel's reported appointment is momentarily expected.

Conduct Federated Club Contests When Delegates Meet in St. Louis

[Continued from page 1]

Steele and Pearl Early of Sedalia, Mrs. Jessie L. Gaynor of Webster Groves, and Mrs. Alfred Page of Springfield. There were addresses by Mrs. Seiberling, Mrs. E. F. Yancy of Sedalia, Mrs. E. George Payne, St. Louis; Mrs. Marx Oberndorfer of Chicago, E. R. Kroeger of St. Louis, Mrs. J. C. Dawson of Webster Groves, and Mrs. A. H. Hamilton of Auxvasse.

Tuesday morning's musical program was devoted to works by Missouri composers. A piano quintet, songs, violin and piano numbers and choral numbers were given, the composers represented being William H. Pommer, Arthur Lieber, Jessie L. Gaynor, Nannie Louise Wright, Lillian Craig Coffman, Samuel Bollinger, Marguerite Fischel, E. R. Kroeger, Bernice C. Wyer and Dorothy Gaynor Blake.

The Missouri violin contest was held in the afternoon and the winner was Beulah Marty, of Kansas City. Mrs. Blanche Herrick Hopkins, contralto, of St. Louis, won the State contest for female voices.

At Tuesday's conference luncheon Mrs. Cora Lyman, of Kansas City, spoke on "The Promotion of American Music," and William John Hall, of this city, on "The Function of Music in the Educational System of the United States." Wednes-

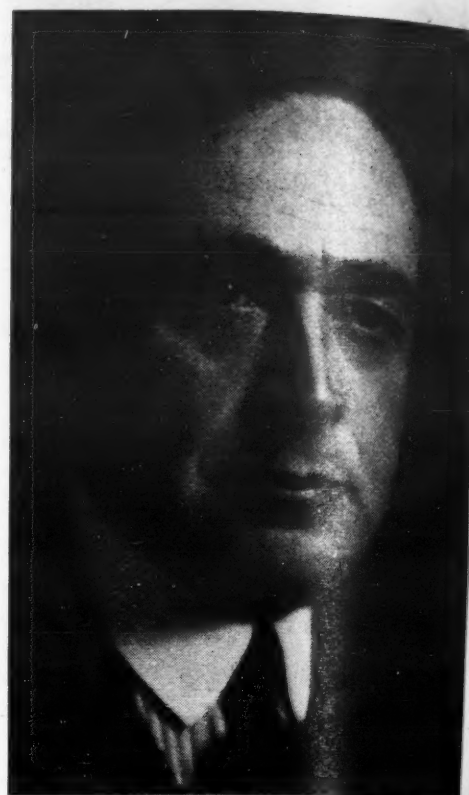
day brought another full day, with a banquet at the Hotel Statler, and in the evening the Hyeckha (Indian word for harmony) district contest for all classes. The State contest winners—Ross E. Horner, piano; Beulah Marty, violin, and Mrs. Blanche Herrick Hopkins, voice—were again successful.

Mrs. Cora Lyman, of Kansas City, was chosen to succeed Mrs. J. H. Rhodes, of Webster Groves, as president for the coming year, when the elections were held on Thursday. Mexico, Mo., was chosen to be the scene of the next State convention. Other State officers elected were Alice Pettingill, first vice-president, and Mrs. William John Hall, second vice-president, both of St. Louis; Mrs. E. Z. Wallower, of Joplin, third vice-president; Mrs. W. A. Hoeger, of Jefferson City, recording secretary; Mrs. George Emory, of Kansas City corresponding secretary; Mrs. A. F. Drysing, Kansas City, treasurer, and Mrs. Milton Tootle, St. Joseph, auditor. H. W. C.

Van Gordon Reported "Very Ill"

Cyrena Van Gordon, mezzo-soprano of the Chicago Opera Association, is very ill, according to word received Tuesday from Dallas, Tex., during the company's recent visit there.

Koussevitsky, After Conquests in Europe Expected to Visit U. S.



Sergei Koussevitsky, Noted Russian Conductor, Who Has Impressed London Profoundly

LONDON, March 2.—Not in years has London known a conductor's success such as was achieved by Sergei Koussevitsky in his concerts in Albert Hall and Queen's Hall. Mr. Koussevitsky's fame as an orchestra leader was already widely heralded in the days before the war. At the head of his own orchestra in Moscow, he became recognized as one of Russia's foremost conductors, and this, together with the celebrity he acquired as a contra-bass soloist, made of him a prominent figure in the musical world of the land of the Tsars. He continued his work almost uninterruptedly all through the war, and also during the revolutionary upheaval, until the Bolshevik régime prevented his further artistic activity.

Mr. Koussevitsky escaped from Russia last summer, a nervous wreck. He arrived in Paris in August last, and was immediately asked to come to Rome to conduct several of the Augustea concerts, and then Lionel Powell engaged him for a series of concerts in London. The Italian success was so great that he was immediately re-engaged for a two months' tour during February and March; the London appearances were welcomed with such fervor by public and press, that he is to return again in May for a new series of appearances.

Paris music-lovers are to have a series of concerts during April and May at which a specially composed orchestra is to be heard under Mr. Koussevitsky's leadership.

It is rumored that America is also to have Mr. Koussevitsky next season, and that negotiations are now under way for engaging him as the head of a noted orchestra.

Harpists' Association Holds First Annual Meeting

The first annual meeting of the National Association of Harpists, Inc., was scheduled to take place the morning of March 30, at the Hotel Pennsylvania. The meeting on Wednesday is scheduled to be preceded the previous evening by a concert in which the feature will be an ensemble of sixty harps. A luncheon will follow at which prominent persons will be honor guests.

The amending of the constitution was the chief feature arranged for Wednesday's meeting, to be followed by the election of new directors, although it was expected that practically the entire former directorate would be re-chosen. For the luncheon, almost all the members of the association have announced their intention to be present, some of whom have come from as far as the middle west for the convention. Addresses are to be made by Carlos Salzedo, president of the Association, John C. Freund, editor of MUSICAL AMERICA, and other musicians and officers of the club.

A full report of these events will appear in next week's issue of MUSICAL AMERICA.

Seek \$50,000 for Horatio Parker Memorial Fund

NEW HAVEN, CONN., March 27.—A movement is on foot to raise a fund of \$50,000, to be known as the "Horatio Parker Memorial," to be used for scholarships to send one student each year to study in Europe. The fund, the raising of which was the suggestion of Felix Lamont, trustee of the American Academy at Rome, is to be acquired by public subscription and by a series of concerts, two of which, by Albert Spalding and Harold Bauer, respectively, are already announced. As Mr. Parker was so closely identified with music at Yale, it has been proposed that on alternate years the scholarship be awarded to a student at the Yale School of Music and the other years be open for national competition.

ELMAN'S DEBUT SETS MUSICAL TOKIO AGOG

Violinist Evokes Delirium of Enthusiasm at Recital—Japan Alliance's Tribute

TOKIO, JAPAN, Feb. 20.—While the Japanese politicians were absorbed in vehement harangues over the reduction of armaments and a thousand other questions in the Imperial Diet, the center of public interest seemed to have temporarily shifted from there to the Imperial Theater, where Mischa Elman's recital series began on Feb. 16.

Mr. Elman first arrived at Yokohama on Jan. 25 but immediately went to China. After winning successes at Peking and Shanghai, he came to Tokio on Feb. 14 to make his debut at the Imperial.

The first evening the violinist gave Nivardi's Concerto, Lalo's "Symphonie Espagnole," Wieniawski's "Faust," Fauré's "Ave Maria," Beethoven's "Contro-Dance," Chopin's Nocturne in E Flat, and Sarasate's "Zigeunerweisen." The crowded house was thrown into a species of delirium by his fascinating tone. The public jubilation and gratitude caused by the appearance of the noted artist, knew no bounds. It was perhaps best represented by an emotion given him by the members of the Musical Alliance of Japan, who constituted the majority of the audience.

Koyama, representing the Alliance, read an address of welcome to Mr. Elman, an English version of which was read by Koscak Yamada, the Japanese composer. Mr. Elman was the recipient of many tokens presented to him on the stage.

On evening of the 17th the program was composed of Nardini's Concerto in D Major, Wieniawski's Concerto in D Minor, Saint-Saëns's "Rondo Capriccioso," Sammartini's "Canzona Amabile," Beethoven's "Turkish March," Wagner's "Albumbblatt" and Sarasate's "Caprice Basque."

The third evening Mr. Elman played Mendel's Sonata in D, Mendelssohn's Concerto, the Wagner-Wilhelmij "Siegerlied" Paraphrase, Brahms's Hungarian Dance No. 17, Schubert's Serenade, Liszt's "Guitarre," "Winternitz," "The Blue Lagoon," and Wieniawski's "Souvenir de Moscou."

The fourth evening, he played Tartini's Sonata in G Minor, Vieuxtemps's Concerto No. 5, Bach's Air on the G String, Paganini-Vogrich's "Voices of the Woods," a Chopin Nocturne, Sarasate's Habanera, Tchaikovsky's "None



Photo by Keystone View Co.

Mischa Elman and His Accompanist, Arthur Loesser, Arrive in Yokohama on Their Concert Tour of the Far East

but the Lonely Heart" and Wieniawski's Polonaise.

And on the fifth evening, Nardini's Sonata in D, Paganini's Concerto in D, Scarlatti's "Variations on a Theme by Mozart," Gluck-Sgambati's Melodie, Hammel's Dance, "The Meditation" from Massenet's "Thaïs" and Paganini's "I Palpiti."

Thus ended the first triumphant season of the greatest violin virtuoso ever to visit Japan. Each evening he was greeted by a capacity and most enthusiastic audience which included many members of the Japanese royal families besides admirers who had come from distant parts. Indeed, Japan has never witnessed such a furore aroused for a foreign artist. Never before have the newspapers devoted so many columns to musical subjects. By Mr. Elman's visit and his performance the musical vein of the Japanese received an enormous stimulus.

In spite of such disadvantages as the acoustically imperfect auditorium, Mr. Elman's tone left nothing to be desired in giving expression to all modes of sentiment. The piano accompaniment of Mr. Loesser was also an object of profound admiration by the audience.

H. IWAKI.

Wanda Tirindelli Engaged to Luigi Curci; to Wed in June

Announcement has just been made of the engagement of Wanda Tirindelli, daughter of Mr. and Mrs. Pier Adolfo Tirindelli to Luigi Curci, the noted Italian painter. Miss Tirindelli has been studying singing in New York for several years with Giuseppe Campanari and is said to possess a voice of brilliant promise. Whether she will continue studying for a career after her marriage has not yet been divulged. The marriage will take place late in June, after which Signor Curci and his bride will leave for Italy, where they will reside in Rome. Mr. Curci has recently completed an oil painting of his fiancée, which will be exhibited in New York before they leave for Europe and in Europe after their arrival there.

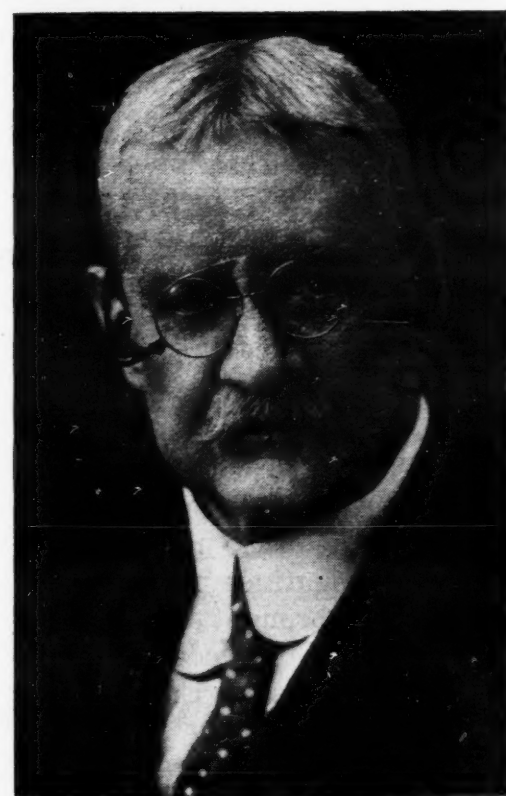
GATTI TO GIVE NEW OPERA

Korngold's "Dead City" Will Have American Premiere Next Season

Erich Wolfgang Korngold's opera, "The Dead City," will have its American premiere next season at the Metropolitan Opera House, MUSICAL AMERICA learned on Monday of this week. The work, in three tableaux, lately achieved a great success at its initial performances in Hamburg and Cologne, as related in these columns. Paul Schott, the author of the libretto, wrote his book after Rodenbach's play, "The Mirage," which in turn is derived from the novel "Bruges la morte." The opera has been called "a work of unusual power and personality."

Plans for the presentation of Lalo's "Le Roi d'Ys" are said to have reached the point of definiteness that a tentative cast, including Gigli, Danise, Jeanne Gordon and probably Mme. Alda, has been selected. The probability of the return of Wagner's "Die Walküre" in the original German has been discussed until the restoration has come to be accepted as almost a certainty, although announcement regarding it has been withheld.

Friends Join in Birthday Tribute to Lucien G. Chaffin



Lucien G. Chaffin, New York Organist and Composer

In honor of Lucien G. Chaffin, for many years well known in New York as organist and composer, a surprise dinner was given on Wednesday evening, March 23, at Keen's Chophouse by some twenty of his friends. The occasion was Mr. Chaffin's seventy-fifth birthday. Addison F. Andrews, the toastmaster, read some original verses which he had written for the occasion in honor of the guest. He also presented on behalf of Mr. Chaffin's friends a set of the new edition of Grove's Dictionary. Mr. Chaffin, completely overcome by the surprise dinner—he arrived at the restaurant with Mr. Andrews and Oley Speaks, thinking he was to dine alone with them—spoke a few words of thanks. Short addresses were made by those present, all uniting in tributes to Mr. Chaffin as man and musician, a man ever ready to befriend the young composer with ad-

Gruenberg, Winner of Flagler Prize, Favorite of Busoni



Louis T. Gruenberg, Winner of the Flagler Composition Prize

When Walter Damrosch, at a New York Symphony concert, March 20, opened the envelope containing the name of the winner of the \$1,000 Flagler Prize, for a native composition, the name proved to be that of a New Yorker, Louis T. Gruenberg. Mr. Gruenberg was not in this country to receive the award in person, as he is now traveling abroad in concerts. It is known, however, that he is thirty-seven years old and studied both piano and composition abroad with Ferruccio Busoni. He was known in America first as the accompanist of Eddy Brown, and was later associated with Jacques Thibaud.

Mr. Gruenberg gave a recital in February, 1919, at Aeolian Hall, when he gave a group of his own works. He is said to be a favorite of Busoni, who at one time wrote a libretto for which Mr. Gruenberg was to write the music.

McCormack Buys a Romney

The recent sale at Christie's in London, of Romney's portrait of "The Clavering Children," was surrounded with considerable mystery until Frank J. Clarke, art dealer, announced, according to a copyrighted despatch in the New York World on March 28, that he had bought the picture for John McCormack. "I was instructed," said Mr. Clarke, "to get the picture even at a considerably higher figure if necessary."

Toscanini Ends Tour with Extra Concert in Montreal

[By Telegraph to Musical America]

MONTREAL, CAN., March 27.—Toscanini and La Scala Orchestra gave a concert on the evening of March 22 before a crowded house, winning an impressive success. Owing to delay in sailing, an additional concert was given on March 24, at the St. Denis Theater, bringing the American tour of the organization to a triumphant close. B. D.

vice, musician of high attainments, whose compositions for the organ and choral works for the church service are known all over the country. By a curious coincidence Samuel A. Baldwin, organist and professor of music at the College of the City of New York, and one of those gathered to honor Mr. Chaffin had played Mr. Chaffin's "Chromatic Fantasy and Fugue" that afternoon at his recital of American compositions. In his remarks Mr. Baldwin spoke of the work as one of the finest examples of organ composition produced in this country. Geoffrey O'Hara, Oley Speaks and Purdon Robinson sang their songs accompanying themselves at the piano.

The men who joined in honoring Mr. Chaffin on this occasion were: Samuel A. Baldwin, Dr. J. Christopher Marks, Geoffrey O'Hara, Addison F. Andrews, Louis R. Dressler, William Christopher O'Hare, Purdon Robinson, John L. Burdett, Barclay Dunham, Frank L. Sealy, Joseph R. Bolton, Edward L. Seip, J. M. Priaulx, Ralph Grosvenor, Charles Harding, Thomas Quinn, Oley Speaks, Frank Hemstreet, H. O. Winsor and A. Walter Kramer.

PORTLAND (ORE.) MUSICIANS VICTORS IN FIRST BATTLE

More Than 100 Musicians Urge Defeat of Proposed Hostile Ordinance—Decision Helps Them

PORTLAND, ORE., March 21.—It was music day in the Portland city council chamber last Wednesday afternoon. More than 100 musicians appeared before the city fathers to urge the defeat of the ordinance which proposes to make unlawful to permit singing of music in teaching of the art, within fifty feet of hotels, apartments, or office buildings, unless the studios are equipped with double windows, or the windows are kept closed.

A delegation of business men and members of the Portland Building Own-

ers' Association appeared in behalf of the passage of the ordinance. The final outcome of a two-hour hearing was the decision by the City Council to refer the question to the Mayor and the City Attorney for solution.

The hopes of the building owners to curb the alleged disturbance which results from the activities in the various music studios of the city were diminished considerably at the outset, when City Attorney Grant announced it was his opinion the proposed ordinance was so drastic that the courts would not sustain it in case of contest.

The gist of the complaint against Portland musicians occupying downtown buildings was to the effect that in certain buildings the tenants were forced to listen, not to peaceful melodies, but to a medley of cheap popular tunes, vocalists trying to reach high C, three or four phonographs and perhaps a saxophone.

The musicians stated that they were forced to contend with some noise and confusion, but they made no complaint. One musician who has a studio in the Columbia Building said that he was forced to listen to the cheers of crowds watching a newspaper baseball scoreboard, but he never protested.

"I do not own an automobile," he said, "and the fumes from the automobiles of other people are extremely offensive to me, but I do not complain."

Commissioner Barbour held that the musicians of Portland were a tremendous factor in the artistic development of the city and should not be classed as public nuisances.

The outcome of the hearing was that the council concluded the building owners had some grounds for complaint, but that the proposed ordinance was too drastic, and as a result Mayor Baker and City Attorney Grant must solve the problem. I. C.

Isadora Duncan Denies Rumor of Bolshevik Invitation

Isadora Duncan, according to a copyrighted dispatch in the Globe has denied flatly the statement published in a Paris-American newspaper, that she was about to leave for Moscow in response to an invitation from the Bolshevik Government to teach a school of 1000 pupils in that city. "Don't mix me up in politics!" the dancer is reported to have said. "I am an artist and only an artist, and if the Bolsheviks are willing to give me a school and enough to eat for myself and my pupils, I would gladly go to Russia or anywhere else. Only unfortunately neither Moscow nor anywhere else has offered me such a school."

Fight Way to Salute Departing Mengelberg; Fervent Adieu to Stransky at End of Series

Abashed Hollander Submits to Osculatory Tributes from Devotees After Last Concert—Warm Demonstration for Philharmonic's Leader—Renée Chémet, French Violinist, Makes Auspicious Début Under Dutch Conductor's Bâton

LEAVING only the National Symphony in the field, locally, the Philharmonic closed its New York season with concerts, Thursday evening, Friday afternoon and Sunday afternoon, the last of these resulting in such a tribute of applause to the conductor, Josef Stransky, that he was obliged to express his appreciation and his thanks.

More turbulent was the farewell of Willem Mengelberg on Friday evening, when the distinguished Hollander conducted his last concert with the National Symphony forces, which are to finish their long season under Artur Bodanzky and then disband to make room for the Greater Philharmonic. This was the third Mengelberg concert of the week, and was specially moved forward from Sunday to Friday, with the result that there was some conflict over seats.

At the conclusion of the program, persons literally fought their way to the stage to shake hands with the conductor, and women elbowed each other in their efforts to kiss the smiling but somewhat abashed Hollander. There were shouts, cries, whistles and much stamping of the feet as well as applause of the most frenzied description.

The program was announced as one of request numbers. It included the Bach suite which Mr. Mengelberg had utilized at an earlier program, and in which he himself played the *continuo* on an improvised harpsichord; Strauss's "Dance of the Seven Veils," from "Salome"; Liszt's "Les Préludes," the "Tannhäuser" Overture, and "Lohengrin" Prelude. After each number Mr. Mengelberg called on the orchestra to share the applause with him.

Strauss Grippingly Played

Mr. Mengelberg could scarcely have chosen for his farewell week, as conductor of the National Symphony, an interpretative task more likely to give him a final flare of triumph than the Strauss "Death and Transfiguration," which was the overshadowing number of the brace of concerts Tuesday afternoon and Wednesday night. Though it came at the end of a program that lasted well beyond the usual duration, it clamped a vise upon the attention and played a glissando of the emotions. Some passages may have been over-stated, some contrasts too melodramatic, but the whole effect went beyond the grandiose to the titanic, and it is to be questioned whether New York ever has heard a mightier or more thrilling exposition of perhaps the greatest of the Strauss tone poems. Certainly Mr. Mengelberg has achieved nothing more memorable during his ministrations to the faithful in Carnegie Hall.

The symphony of this pair of concerts was the Beethoven "Eroica," the soloist Renée Chémet, a French violinist, good to gaze upon and good to hear, who made her American début.

The symphony was vigorously and vitally projected, with an abundance, perhaps an excess, of contrast, but with that grateful clarity that seems never lacking when it is Mengelberg who holds the bâton. If some felt that the *Marche Funèbre* loitered too fondly by the way, there was no gainsaying the sonority and sweep of the climactic finale.

The personable soloist played the Saint-Saëns B Minor Violin Concerto neatly and engagingly. Her tone was not unusual in size or warmth, but it was true and of good quality, particularly on the two upper strings, harmonics also being very sweet and pure. Her style had dash and verve, and her technical resources seemed scarcely taxed by the exactions of the honeylike concerto. Rapid passages were noteworthy for the correctness of her intonation. Whether she has interpretative qualities beyond those disclosed at this hearing can be better answered when she has been heard in other music.

The audiences, larger than has been the rule at recent concerts by the orchestra, applauded vociferantly.

Final Stransky Concerts

The concert of the Philharmonic at Carnegie Hall on the evening of March 24 was a singularly satisfactory one, if a bit noisy. The Dvorak symphony, "From the New World," was given a masterly performance, save for a tendency to flat on the part of the woodwind choir. The first two movements were the best. The Prelude and "Liebestod"

from "Tristan and Isolde" were atmospheric, but the triple climax at the end seemed too loud. It suggested the dissolution of a dinosaur rather than a mortal woman. A striking contrast to this and to Tchaikovsky's "Francesca da Rimini," which followed it, was the delicate "Après midi d'un Faune," charmingly given. The Tchaikovsky was deafening in spots, but in the matter of playing, one of the best numbers on the program. Mr. Stransky was greeted with a long round of applause on his entrance, and after the symphony the entire orchestra was brought to its feet to acknowledge the enthusiasm of the audience.

"All-Wagner" Again

Friday afternoon, March 25, Josef Stransky led the Philharmonic forces in their next to last concert of the season. The program was all-Wagner, the audience of Wagnerian dimensions; in other words, a capacity house.

The excerpts heard on this occasion were all familiar from other Philharmonic programs of the winter, and included the Overture to "The Flying Dutchman," the "Parsifal" "Good Friday Spell," appropriate to the day, the "Waldweben" from "Siegfried," the Prelude and "Liebestod" from "Tristan," the "Meistersinger" Prize-Song and several sections from the "Nibelungen Ring" in Mr. Stransky's own arrangement for concert purposes. The conductor gave admirable readings of these works and had a rousing reception after them. There is nothing in concert programs in New York these days that audiences enjoy as much as the music dramas of Richard Wagner.

Stransky's Last Concert

Mr. Stransky, in his turn, became the hero of an admiring throng which bade him adieu until next season at the Philharmonic's final concert on Sunday afternoon. Following a request program in which the audience reveled in performances of Weber's "Oberon" Overture, the "Scheherazade" Suite, Wagner's "Meistersinger" Prelude, and other works of their own choosing, a demonstration for Mr. Stransky began. Recalls were uncountable and, following the presentation of a huge laurel wreath, Mr. Stransky was induced to address the audience. He thanked his listeners for their applause, saying that it was a beautiful ending to a splendid season, his tenth with the orchestra. He also said that he was looking forward to be with the orchestra next year again, if only for part of the time.

Week at the Metropolitan Brings Familiar Rôles in New Keeping

Sundelius Heard for First Time as "Marguerite" in "Faust"—Crimi an Eleventh-hour "Chénier," and Chamlee Replaces Gigli as "Duke" in "Rigoletto"—De Luca Enacts Part of "Sharpless"—Good Friday Brings "Parsifal" with Easton as "Kundry"

SEVEN performances during the week at the Metropolitan brought forward "Madama Butterfly," "Rigoletto," "Manon," "Parsifal," "The Polish Jew" in a double bill with "The Secret of Suzanne," "André Chénier" and "Faust," in the order named. The Good Friday matinée performance of "Parsifal" brought back to the rôle of *Kundry* the vocal and histrionic art of Florence Easton, and there were a number of other changes in the usual casts which altered the repetitions of *répertoire* operas.

Marie Sundelius appeared for the first time as *Marguerite* at the popular-price performance of "Faust" on Saturday night. In "André Chénier" in the afternoon, Giulio Crimi assumed the title rôle at the eleventh hour, substituting for Beniamino Gigli, who was again indisposed. Earlier in the week Mario Chamlee replaced Gigli as the *Duke* in "Rigoletto."

For the purposes of "Madama Butterfly," the United States had a different representative in Nagasaki, but Antonio Scotti, who sat in the office of William J. Guard while Giuseppe de Luca sang the rôle of *Sharpless*, explained it by saying that the vice-consul was on the job that evening.

Chamlee as the "Duke"

Many opera patrons have commented on the resemblance in voice and stage bearing that Beniamino Gigli and Mario Chamlee, the one Italian, the other American, but both tenors, both youthful, and both new to Metropolitan audiences this season, bear to one another in the rôles they sing interchangeably. Consequently, when Gigli was prevented by a sudden indisposition from singing in "Rigoletto" on Wednesday night, and Chamlee was substituted at the eleventh hour as the *Duke*, there was little room for disappointment, save perhaps to those staid compatriots of the absentee tenor, who has become something of an idol among New York Italians. Chamlee proved his mettle as the *Duke* once earlier in the season and he again sang the part with a smoothness and charm of tone, and a freedom of delivery to command the highest admiration. Only in the concerted music was his voice at times too light, which may have been due to too much volume and sonority in the orchestra pit.

The cast was otherwise a familiar one, with de Luca as *Rigoletto*, Cora Chase as *Gilda*, Mardones as *Sparafucile*, Flora Perini as *Maddalena*, and Louise Berat, Mary Mellish, Emma Bornigga, Ananian, Laurenti, Bada and Reschiglian in minor parts. Mr. Moranzoni conducted.

"Manon" Once More

"Manon" on Thursday evening offered no new thrills or frills, but again brought forward the potent personality of Geraldine Farrar in a rôle she makes more attractive visually than vocally. Charles Hackett again was the *des Grieux*, Thomas Chalmers *Lescaut* and Rother the *Count*. Others in the cast were Marie Tiffany, Mary Mellish,

Cecil Arden, Maria Savage, Ananian, Laurenti, Leonhardt, Reschiglian and d'Angelo. Although the program announced a return to the Gambling Scene, which has been omitted since the opera was revived last season, it was conspicuously absent and instead there were the usual colorful dances in the Court La Reine divertimento. Albert Wolff conducted.

A Good Friday "Parsifal"

Wagner's "Good Friday Music" weaved its magic spell on the day it was designed to mirror in beatitudes of tone when "Parsifal" had its Good Friday matinée representation the afternoon of March 25. The audience was a large one and heard the music drama in a reverential mood. The interpreters had all been identified previously with Metropolitan performances, though this was the first time Florence Easton as *Kundry* and Johannes Sembach as *Parsifal* had appeared in the same cast. The soprano was again dramatically convincing and vocally eloquent. The tenor was more nearly satisfying than in any other rôle since his return to the Metropolitan. Whitehill as *Amfortas*, Blass as *Gurnemanz*, and Didur as *Klingsor* repeated familiar characterizations. Gustafson sang the music of *Titirel*. Mr. Bodanzky conducted.

"Polish Jew" and "The Secret"

Friday evening's bill was a double offering, Weis's "Polish Jew" and Wolf-Ferrari's "Secret of Suzanne." The audience was the usual Friday subscription, with but a few standees behind the brass rail.

"The Secret of Suzanne" was once more given with virtuosity by Lucrezia Bori and Antonio Scotti in their familiar rôles. Never has Miss Bori been more radiant than on this occasion; in action and song she was exquisite. And Mr. Scotti's *Count Gil* is a portrait of rare distinction. Adapting this music to the present limitations of his voice, he sings it beautifully. The audience gave them ovations. Mr. Paltrinieri as the mute *Sante* was excellent. Mr. Papi was less noteworthy than the singers in making the orchestra sparkle as it did when other conductors have led it in its Metropolitan hearings some years ago.

"The Polish Jew" was repeated to a bored audience, with Chief Caupolican as *Mathis*, Miss Delaunois as *Annette*, Mr. Chamlee as *Christian*, Miss Howard as *Katharine* and Mr. Leonhardt as *Schmitt*. Mr. Martino took the place of Mr. Gustafson as the *Jew*. Messrs. Bada, d'Angelo and Ananian completed the cast. The opera was as dull as ever and the new Indian baritone sang some of his music distressingly, his top tones being open and raw in quality. Mr. Chamlee did the best singing of the cast. In place of Mr. Bodanzky, who had conducted "Parsifal" in the afternoon, Paul Eisler led the orchestra, a fact which added nothing to the instrumental part of the work.

Sundelius's "Marguerite"

Admirers of the beautiful voice and fine vocal technique of Marie Sundelius who have waited somewhat impatiently for the opportunity to applaud her artistry in some major rôle at the Metropolitan had their most favorable opportunity Saturday night when she sang *Marguerite* in "Faust." Seldom of recent years has Gounod's music sounded so fresh and so grateful to the voice. The "Jewel Song" was charmingly given and, for once, the high tones in the Prison trio had the requisite volume and freedom. Her characterization was along accepted lines and while not of the highest stage craftsmanship, showed distinct improvement over her enacting of *Nedda* earlier in the season.

Orville Harrold sang parts of the music of *Faust* magnificently—as at the opening of the first act—but lost in vocal quality later in the performance. Thomas Chalmers was the *Valentin*, the rôle in which he made his first success at the Metropolitan. Rother again was a well-routined *Mephistopheles*. Others in the cast included Mary Ellis as *Siebel*, and Louise Berat as *Martha*. Mr. Wolff conducted.

The Sunday Concert

Eleven soloists comprised the plentiful offering of the Sunday night concert at the Metropolitan. For two of these, Grace Bradley and Augusta Lenska, contraltos, the occasion was that of a début. Reinold Werrenrath's voice and style found expressive medium in "Avant de quitter des lieux" from "Faust" and

[Continued on page 6]

Casting Music for Its True Rôle in the Play

John Drinkwater, English Dramatist, Declares "Incidental Music" Has Had Its Day—Believes Much of It Detracts from Drama—Aids Only When Demanded by Action—Of Great Value in Theater When Used Seriously

In the following exclusive interview, John Drinkwater, the English poet and playwright, discusses the relationship of music and the drama. Mr. Drinkwater, who has just completed a lecture tour in America, has become widely known in this country through his successful and much-discussed play, "Abraham Lincoln." His latest play, "Mary Stuart," had its world premiere in New York on March 21. As a poet he has produced much work of compelling beauty. The treatment of his subject in "Lincoln, the World Emancipator" further demonstrates his versatility in letters. He is also the author of "Pawns," four one-act plays in verse. He managed the Birmingham Repertory Theater for a number of years and did much to bring that institution into prominence.—Ed., MUSICAL AMERICA.

BY P. CHARLES RODDA

THERE is a definite place for music in the serious theater, but, as a legitimate aid to the business of the drama, its part is somewhat circumscribed. This is no outcome of modern development, no pronouncement of an austere, uncompromising artist bent upon really holding the mirror up to nature. Art always imposes its limitations, and Shakespeare knew the relation of music to the play as well as Sir James Barrie or Mr. Shaw.

A custom of the theater has made us familiar with what is described as "incidental music." We all know the sinister leit motif of Sir Neville FitzNeville. We realize, from the very sound of the shuddering demi-semi-quavers, that he intends to lure the innocent Muriel away to the big and wicked city. We know by the sudden change to the horn-pipe theme that Ben Bow-sprit, her sailor sweetheart, is standing in the wings, waiting for his cue to frustrate the malevolent FitzNeville with a right upper-cut to jaw. And how the percussion breaks loose in the thunder-storm when the heavy lead is about to hurl the faithful servant over the cliff! Incidental music, this, of the sort that suggests "Light Cavalry" or "Stradella" as an appropriate orchestral prelude to anything and everything; but there is incidental music of another kind, serious in purpose, intended to suggest atmosphere, to conjure up a mood. It has its defenders in the theater. On the other hand there are those who condemn it as roundly as they do the stock-in-trade of the barnstormers. The quarrel cannot be settled by any arbitrary ruling. It is a question for our sense of artistic fitness.

John Drinkwater is admirably qualified to accept a brief in the case. Poet, dramatist, actor, director of a theater dedicated to such plays as the term "repertory" suggests, he holds an unusual place in the world of art to-day. And John Drinkwater contends that music should be used, as the help-mate of drama, only when this is the clear and definite purpose of the playwright. "I know nothing about music," says the author of "Abraham Lincoln" when you question him, but you soon learn that his denial needs some qualification. Mr. Drinkwater, as one of the leading English dramatists to-day, naturally knows a very great deal about the theater, and he has definite opinions concern-



Photo by Hall

John Drinkwater

ing the place and occupation of music in the theater.

When Shakespeare Needed Music

Incidental music served as a lead to a discussion of the subject generally. "The day of incidental music, as we understand it, is past!" Mr. Drinkwater declared. "Except where a play actually demands it I do not favor music as an accompaniment to the action. There was a day when *Hamlet's* famous soliloquy would be a signal to the orchestra to bestir itself. It was as though the players said to one another: 'Well, we must do something to help this poor fellow out! Shakespeare can't do it alone! Let's try and distract the audi-

ence!' And they did. Music, if it is to be anything but a distraction, must be an inherent part of the play."

From "Hamlet" it was an easy step to "Macbeth," but Mr. Drinkwater did not witness the recent ill-fated production of the latter play in New York. He cited another "Macbeth"—the London presentation in which James K. Hackett figured. "Hackett," he said, "was extraordinarily interesting as *Macbeth*, but I did not care much for the production as a production. There was music between the scenes, meant to express certain moods, but to me it did not mean anything at all. Shakespeare's mastery of the word is complete, and, if the acting is what it should be, I do not think

Shakespeare's Charming Collaborator—Use of Song in the Comedies—"Mary Rose" Demonstrates the "Correct Idea"—George Drinkwater and His Art—From Oxford Blue to Painter and Composer—How Poems Change When Set to Music

you can do anything to give more vital expression to the word. Nothing that is added will intensify Shakespeare's mastery. Take the scene of the *Witches* in 'Macbeth,' the words properly spoken are full of sinister mystery, and an attempt to get more out of the scene with music simply detracts from it.

"Shakespeare knew the value of music. In poetic comedy he realized what a very charming collaborator it could be, and he took good care to use it freely. Nearly all the comedies have three or four songs, and often as not, a masque, as in 'The Tempest.' But in these cases music is part of the play. A good dramatist knows his own job better than anyone else, and if Shakespeare wants music in a particular place, that is the place where we expect to hear music. But I think it is wrong to bring in a lot of music where its use is never suggested."

Music That Aids the Play

In the latest Barrie play, "Mary Rose," music is used with remarkable effect. Composer has allied himself to playwright and makes a definite contribution to the production as a whole. Barrie planned the use of music. It is part of the play. There is the mysterious song of far-off voices, or there is the erie call of the "Island That Likes to be Visited." Always the suggestion is of some intangible mysterious thing. This is a legitimate use of music in the theater, as Mr. Drinkwater sees it. He mentions "Mary Rose" and refers also to some of his own work as director of the Birmingham Repertory Theater, a scene in which it was possible to use music that was full of imaginative suggestion, that unquestionably helped the play.

In his new work, "Mary Stuart," which had its world premiere in New York recently, Mr. Drinkwater has employed music, but only in the form of songs necessary to the action. The songs were written by the dramatist's cousin, George Drinkwater, whose achievements are not limited to the field of music. At Oxford he was recognized as one of the best oarsmen, and was two years a member of the leading crew. Subsequently he became known as a portrait painter. He married Carmen Hill, an English singer of ballad concert fame. About two years ago he began to write songs, thus giving new expression to his interest in music. He set many of John Drinkwater's poems to music, with what their author describes as a "good deal of success." The playwright regards the "Mary Stuart" music as admirably reflecting the spirit of what he wrote.

One Art at a Time

Mr. Drinkwater, as a poet, has furnished a happy hunting ground for many composers in search of lyrics. His poems have had an irresistible appeal to musicians, but he declares their adaptability to the purposes of the song writer, was not considered when he wrote them. "You can create in terms of only one art at a time," he says and admits that his tendency toward the lyrical line is largely accidental. He sees the music as a separate thing altogether. A poem that is set to music is no longer the same poem. "I am always delighted," he remarks, "when a musician takes a poem of mine and writes a song, but I always think it is an entirely new thing, and I do not feel any responsibility for it at all. It has a new rhythm. Musical rhythm is fundamentally different from the verbal rhythm of poetry. The musician may respect the words, but at the same time I feel that the life of the thing is changed. The musician does not interpret the song when he sets it to music. I don't think any creative musician is content with that. He wants to create something new."

Gifts As Recital Artist Bring Honors to Marguerite D'Alvarez

(Portrait on Front Page)

ENGAGEMENT to sing twice at the Manhattan Opera House in the Spring Festival of the Oratorio Society of New York brought to its peak the unusually successful season of Marguerite D'Alvarez, the Peruvian contralto, who has been heard in New York more often this year than at any time since her unique voice and exceptional interpretative gifts first were made known to Gotham.

Last season Mme. D'Alvarez sang with the Chicago Opera Association and was heard in New York as one of the leading members of that organization. This year she decided to devote her time to concertizing, and in addition to several New York recitals which were among the most talked of events of the season she was acclaimed as soloist of the Schola Cantorum in its last program, devoted to Spanish music, in which she introduced

a number of Iberian liets new to this country.

Mme. D'Alvarez was born in Lima, Peru, the daughter of B. Alvarez venero de Lobaton, a descendant of an old Spanish family on which the Spanish crown bestowed two marquises. She received her musical education at the Brussels Conservatory, and continued her studies in Milan, after winning first prizes for singing and tragic declamation. She was appointed court singer to King Leopold I of Belgium, and after a highly successful debut in Rouen, appeared with various opera organizations, including Oscar Hammerstein's at the Manhattan in New York and Henry Russell's Boston Company.

The pictorial quality with which Mme. D'Alvarez invests her interpretations, even more than the great volume and opulence of her voice, have caused her to be regarded as a singer whose public appearances are certain to partake of the unusual.

SEEK 500 CITIZENS TO ACCEPT BURDEN OF CHICAGO OPERA

Commerce Association President Indorses New Underwriting Plan—Recognizes Opera as "Business and Civic Asset"—Mary Garden Plans to Give Ballet Novelties—Commission Proposes Tax on Studios and Teachers by Licensing Ordinance—Suggest Examination for Teachers—Louis Seidman to Control Kimball Hall Next Season

CHICAGO, March 28.—The first definite result of the plan to democratize the Chicago Opera Association became apparent in a telegram of approval sent to General Director Mary Garden by Joseph R. Noel, president of the Chicago Association of Commerce. A campaign will be launched in May to obtain an underwriting committee of 500 citizens, each to guarantee \$1,000 a year for a period of five years.

According to the proponents of the plan, this will not only stimulate a healthy interest in grand opera among members of the community who have taken little part in it heretofore, but will remove the burden of a heavy deficit from Harold McCormick, who for a number of years has been meeting it alone.

The company is now touring in Texas. In his telegram, Mr. Noel said: "The Chicago Association of Commerce regards grand opera in Chicago as a business and civic asset. We commend the program of the Chicago Opera Association to further popularize grand opera by a plan of underwriting that will make the sponsorship of grand opera in Chicago general rather than exclusive."

Mr. Noel followed up his telegram by announcing that he would be the first person to sign as guarantor. Mr. Mc-

Cormick has frequently stated his willingness to meet the deficit of the company up to the end of the 1921-22 season, but he desires to be relieved from the burden thereafter.

Director Mary Garden is planning to give prominence to ballet spectacles next season. Andreas Pavley and Serge Oukraninsky returned to Chicago after the company's Eastern tour. They leave upon a European tour early in April. After meeting Miss Garden in Paris they will go to Brussels, Venice, Monte Carlo and London in search of musical novelties for next season's ballets. The two Russian dancers are said to have been re-engaged on contracts not affected by the general program of salary reductions.

Recommends Licensing of Music Teachers

Musicians of Chicago are considerably perturbed over the proposition recently put forth by the city's Commission on Revenue that they shall be called upon to pay municipal expenses formerly met by the income from saloon licenses.

An ordinance has been drafted licensing music studios and music teachers as a business. The commission explains that in the year 1917, the last year in which saloons operated under licenses, the total revenue from all licenses in Chicago was \$7,671,170.17, of which amount \$6,484,874.04 came from dram-shop and liquor licenses.

In order to make up this loss in income, the ordinance proposes to include the studios and teachers of the city at a fee of some \$35 or \$40 each annually. In this connection it has been suggested that a provision be inserted in the ordinance requiring an examination or other proof of qualification of all musicians seeking a license to teach.

This provision appeals strongly to some of the foremost musicians of Chicago, since there is a widespread feeling against permitting the continuance of insufficiently educated or otherwise unqualified teachers.

The Commission on Revenue and a committee of music teachers plan to discuss the subject further this week.

Secures Lease of Kimball Hall

Louis Seidman has taken over the lease of Kimball Hall for next season and will conduct it as a concert hall of the first class. Beginning early in the autumn, he will present a number of musical attractions each week, not only on Sunday afternoons, the most popular time for concerts in Chicago, but on various evenings during the week. Mr. Seidman has recently returned from New York, where he arranged for a number of attractions for the coming season. Among the more notable artists already on his list are Elly Ney and Leopold Godowsky, pianists, and Stanislaw Huberman, violinist. E. C. M.

Seneca Pierce to Spend Year in Paris

Seneca Pierce, who has been heard as accompanist this season on the tour of Charles Hackett, tenor of the Metropolitan Opera, and also with Frances Alda, sailed on Saturday, March 26, aboard the Nieuw Amsterdam. Mr. Pierce is going to Paris, where he expects to stay a year. Mr. Pierce will devote himself to composing while abroad. His songs have already won considerable favor in the last few years in this country.

Crimi Engaged for the Colon During Summer Season

Giulio Crimi, tenor of the Metropolitan Opera Company, has been engaged for the Teatro Colon in Buenos Aires for the entire summer season and sails for the Argentine capital on May 7. Mr. Crimi returns to New York in the fall after the Colon season.

Peterson Gives Recital in Monrovia, Cal.

MONROVIA, CAL., March 25.—The Foothill Players are to be thanked for the pleasure which was afforded music-lovers of this vicinity by the recital of May Peterson, soprano, of the Metropolitan Opera. It was under the auspices of that organization that Miss Peterson's appearance at the Colonial Theater, with Clarence Shepard as her accompanist, was made. With Mozart and Bach arias, folk-songs of varied origin, songs by Bruneau, Messager, Staud, Sjogren, Dannstrom, Thrane, Spalding, Hageman, Lieurance and McFadyen, she completely won her audience. Dvorak's "Songs My Mother Taught Me" was substituted for Chausson's "Bois Chers aux Ramiers." The most warmly applauded offerings of the evening were the songs for which Miss Peterson accompanied herself, at the close of the announced program.

The Metropolitan's Waning Season

[Continued from page 4]

in a group of songs in English by Clark, McGill and O'Hara.

Miss Lenska contributed the aria "Ah Mon Fils" from "Prophète" and disclosed a voice admirably rich in quality and used with discrimination.

As the fourth in a quartet including Evelyn Scotney, Charles Hackett and Amato, Miss Bradley appeared in the familiar "Rigoletto" ensemble number. Both Mr. Hackett and Amato also contributed solos during the evening. Mr. Hackett offering "Le Rêve" from "Manon" while the baritone gave the Monologue from "André Chénier." Mme. Delaunoy in the "Vaga Donna" from "Huguenots" was one of the delights of the evening, and Sue Harvard displayed her rich voice in the "Hail, Hall of Song," from "Tannhäuser." Cecil Arden sang "O Mio Fernando" from "Favorita" and Gladys Axman, "Il va Venir," from "La Juive." Mr. Hageman conducted the "Tannhäuser" Overture and the tone poem, "Finlandia," of Sibelius.

Crimi Sings Gigli's Role

The third performance of Giordano's "André Chénier" was given at the Saturday matinée on March 26 with Giulio Crimi substituting, on two hours' notice, for Beniamino Gigli in the name-part. Mr. Crimi acquitted himself creditably and was the recipient of much well-deserved applause, especially after the "Improvisato" in the first act. The remainder of the cast was as before, Mr. Didur alone succeeding in galvanizing Illica's pasteboard figures with a semblance of vitality. Ellen Dalossy, as the mulatto, *Bersi*, sang well and almost made the part convincing. This young lady is beginning to show talents of no mean order. Mr. Moranzoni conducted.

"La Forza" in Concert Form

An audience as huge as it was lavished applause on the concert performance of "La Forza del Destino" at the Metropolitan Opera House on Sunday evening, March 20. Jeanne Gordon was particularly successful as the *Priziosilla*. Other members of a complete cast were Louis d'Angelo as the *Don Carlos*, Frances Peralta as the *Donna Leonora*, Renato Zanelli as *Don Carlo*, Giulio Crimi as *Don Alvaro*, José Mardones as the *Abbot*, Thomas Chalmers as *Father Melitone*, Minnie Egner as *Curra*, Paolo Ananian as the *Alcaide*, Giordano Paltrinieri as *Trabuco* and Vincenzo Reschiglian as a *Surgeon*. Genaro Papi conducted the Verdi score with vigor.

"Tre Re" Ends Metropolitan's Brooklyn Season

Brooklyn enjoyed its final Metropolitan Opera performance for the season on Saturday evening, March 19, when Montemezzi's "L'Amore de Tre Re" was given at the Academy of Music by a notable cast, including Claudio Muzio who substituted as *Flora* for Lucrezia Bori at the eleventh hour, and Gigli, Danise and Didur as the three male protagonists. Miss Muzio gave a superb performance. Mr. Moranzoni inspired his orchestra and came in for individual applause more than once. A. T. S.

Mr. Haensel Leaving for the Coast

Fitzhugh W. Haensel, of the managerial firm of Haensel & Jones, is leaving New York shortly for a business trip that will take him as far as the Pacific Coast. En route, Mr. Haensel will confer with numerous local managers concerning various artists under the Haensel & Jones management.

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Dear MUSICAL AMERICA:

There is a great deal of rivalry between our social leaders, particularly between some of the so-called "400." This rivalry expresses itself in a frantic effort to capture such members of the foreign aristocracy—royalty even of the most humble character, of course preferred—who are given a dinner followed by a reception. Sometimes the supply of titled personages runs short or runs out and then the social leaders turn their attention inwards, and endeavor to lasso somebody of prominence in the musical world now in this country, foreigners of course.

This is the reason why our good friend, the Dutch conductor, Willem Mengelberg, has received so much attention, even more than the talented Bodanzky, Mengelberg being a more recent arrival.

A writer in the *New York Times Magazine* commenting upon one of these social functions says: "Not to have had a Mengelberg reception this winter is tantamount to a social eclipse among the musical elite. Each of these affairs has seen a throng of worshippers which could be compared only to a Monday bargain sale."

"On a recent Sunday afternoon, I squeezed my way through a mob off Broadway in the upper Eighties, and progressed by inches to the home of the happy hostess. In a large room decorated for the occasion stood the conquering hero, receiving the homage of an adoring multitude."

"Seemingly here was only a little man with a shock of darkish red hair—carrot curls, one might say—pudgy features, smiling lips and twinkling eyes, whose chief concern was to dodge the feathers, ornaments and hat pins which were being thrust at him from all angles by ravening females. But an attentive ear to the comments of the connoisseurs would speedily have corrected this misapprehension. Here are just a few:

"To me he looks Irish—a sort of Irish cupid. Cupid at middle age."

"Did you notice his hands? They are simply exquisite. And, you know, hands are so important for a conductor."

"My dear! Did you hear what he said at rehearsal? So deliciously wicked. He found the men tepid and slow, so he said to them (spreading her arms seductively), 'You must think you are making love.' You can imagine how he would say it. But they didn't grasp it. All they could think was to be violent. 'Good God!' he said, 'is that the way you make love? Do you jump at the lady? Can't you say, 'I l-o-o-v-e you?' Still they failed to respond. He just looked at them for about a minute, as though he had come upon some new and incomprehensible beings, and then he asked: 'How many of you men are married?' 'Mostly all,' they told him. 'Ach,' he said, 'no wonder!'"

And I wonder what Mengelberg thought when he read this in the paper where you find "all the news that's fit to print?"

Apropos of Mengelberg, who is about to leave us and return to Holland, to

come back, however, next January, he recently delivered himself of a verdict with regard to the orchestra which he has been conducting so capably.

Said he: "No orchestra in Paris plays so well as the National does to-day. Its performance last Sunday, for example, was as much as any conductor would expect to look forward to. I shall return next season with the greatest enthusiasm for my work for America is the musical Promised Land. A golden era of music is dawning in this country, for the American people unconsciously are getting the finest musical education obtainable. Your children go to concerts and hear only the best; you have orchestras playing in all parts of the country, and the American is quick in discernment. He can pick the good from the bad with unerring judgment. The country, too, has given some gifted conductors, and the more music you have the better the field for producing composers. They are sure to come."

Then in the course of the interview, Mr. Mengelberg said: "In spite of the attitude of many local musicians and critics to Gustave Mahler and his symphonies, he is a great composer. People said the music of Beethoven was bad when they first heard it."

This reminds me again that many of the composers whom we worship to-day, notably Beethoven and Wagner, when their works first came out received attention from the critics in the shape of columns of abuse. Let us never forget that. In fact, it might be said if some American composer rose up to-day and was universally condemned by the critics, it would be about the finest testimonial to his ability and coming reputation that could be made.

Mengelberg's farewell concert gave occasion for an orgy of osculation—so enthusiastic was the audience that the excitement inoculated the conductor and the members of the orchestra.

Mengelberg embraced and kissed Scipione, the concertmaster who passed the kiss on to others while a bevy of women, old, middle-aged and young, tall and short, fat and slim, embraced and kissed Mengelberg.

Then they played "The Star-Spangled Banner." Everybody stood up and Mengelberg retired, carrying a carload of flowers.

An old and highly talented musician discussed with me the other day the musical situation here in New York, comparing it with former years. He is in receipt of a considerable income, but he said he was happier when years ago he made very little money.

This was in the days before there were any car lines, or subways, or telephones, or any elevated road, before the Metropolitan was built, and as he said, New York was far more companionable and kindly; it cost much less to live and the musician was happy even though he did not have much to eat.

"I myself," said he, "played as first violin with a very notable orchestra, and had to walk many blocks to rehearsals. When, after two weeks, I had received no salary and I asked for something on account, they threatened to discharge me."

Then we spoke about conductors and their demands for more rehearsals and the trouble between them and the Musicians' Union on that account. "In those days," he said, "no conductor needed more than two or three rehearsals and everything went well, one reason being that the musicians knew their business. To-day not many of them do."

"What's the trouble? What's the reason?" said I. To which he cryptically replied, "The Russian Jews. They are the radical element in the unions. They are the ones that make nearly all the trouble. In many of the industries the radical element is composed of the Russian Jews."

"And, by the bye," said he, "they aren't Russian Jews, anyhow. They came from all parts east of Russia, settled in Russia and became Jews."

And thus he went on with a tirade that would have found an honor place in the paper that is now being gotten up by the bone-headed, canary-brained gentleman by the name of Henry Ford in Detroit, the author of the "flivver."

As my friend spoke of the Russian Jews, who, according to him, are the source of all the trouble at this time and should be eliminated from off the face of the earth if we are to have peace and quiet, there came to my mind the vision of a man who arrived in this country some years ago, a poor boy. He

had no knowledge of English, no particular trade. He was the last of a family that had been killed and outraged in one of the pogroms with which God-fearing Christians occasionally amuse themselves and let out their surplus energy.

This boy set to work step by step to climb the ladder to success. So, in course of time, he became the head of a great manufacturing concern in one of our leading industries. When he had won wealth, what did he do?

Being a music-lover, he started in to support some eight to ten talented young people, and he did this so that few, if any, knew of it. He didn't simply write checks, but he looked after them, helped them, encouraged them, advised them, and later, when his industry suffered and it became a question between his own comforts and his charities, he moved out from a big house with many servants to an apartment. Finally even gave up his automobile.

He, too, is a Russian Jew.

Caruso continues to improve, much to the joy of all music-lovers and his host of friends.

Many touching incidents have come to my knowledge showing how deeply he had won his way into the affections, not only of music-lovers, but of those with whom he came in contact on the stage.

Now, you know that among the Latins, and, in fact, the south Europeans, when they desire something very much they make a vow to give to the poor or to a church or to a charity. When, perhaps, they haven't much to give, they make a vow to give up something that is most dear to them.

And thus it appears that Filippo, the chief machinist and engineer at the Metropolitan, who held Caruso in affectionate regard, owing to the many kindnesses he had received from the great tenor, made a vow that if Caruso's life were spared he would give up the one thing he really used to live for, and that was smoking. And Filippo is keeping his vow. What it costs him in agony only those know who have nothing much left in this dry time to keep up their courage but a cigar or a pipe, and even that is now threatened by the W. C. T. U. and the Blue Law reformers.

There is, in my judgment, nothing more detrimental to the success of a young and talented artist than indiscriminate praise, which is just as much to be feared as indiscriminate blame.

I am impelled to say this by some of the hysterical explosions that have been made by certain of our respected critics anent Beniamino Gigli, one of Gatti's new tenors, who has unquestionably won great public favor this season, but who is being referred to continually as "the successor of Caruso" and as "another Caruso," which, in view of the great tenor's condition, is scarcely in good taste, to begin with. It will take many years before Signor Gigli, who, I readily admit, has a beautiful voice, is very talented, phrases well—though not always—gets within one hundred miles of Enrico Caruso.

In the first place, nature gifted the great Caruso with a phenomenal throat, and even with that it took years of work, experience, before that wonderful reputation which Caruso enjoys was achieved. In his early, or as I have termed it, his "raw beef" period, when he made his first records, Caruso tried to raise the roof, but he doesn't do it to-day. He sings with greater taste, more restraint and, therefore, with greater charm, but that took years of experience to accomplish.

Then, too, the reputation of a great tenor is made not alone by his own work but by the contributed influence of the critics, the writers, photographers, the music-loving world, society. So he grows and goes from triumph to triumph, until finally there comes the time when he knows he is no longer what he was. And then the successor may have his chance to go through the same long period of trial, effort and hard work, and let me never forget—self-denial.

Like Caruso, Gigli came up from a very poor family. I believe his father was a machinist and wanted him to go to work in a factory, but Beniamino thought differently. So he studied music while earning his living in a drug store as a clerk. When he saved a little money he studied with some of the masters. In Italy and South America he is already well known.

In another way he is far from being a Caruso—namely, in the matter of repertoire. Gigli has a good repertoire of maybe six or eight operas. Caruso

As Seen by Viafora



Boris Anisfield Wields a Modern Brush When He Has a Canvas to Cover for the Metropolitan Opera. This Russian Artist Sees a World in Bold Colors, and Translates What He Sees in Terms of Vivid Impressionism. The Settings for "The Blue Bird" and "Mefistofele" Are Among His Finest Achievements Since He Came to America

has a repertoire of sixty to seventy. Think of the difference.

Meantime, they say that Beniamino is trying to follow the example of Charles Hackett, another very talented tenor, and develop a pair of beautiful legs by means of diet and exercise, as the tenors have discovered that in these days of feminine supremacy it is not sufficient for the tenor to have a fine voice, a handsome face and a fairly large repertoire of operas in several languages. He must also have shapely "understanding."

Apropos of Caruso, I met his son, whom they call "Mimi," the other evening. His real name is Enrico. He is about seventeen and just as fine a specimen of a bright, intelligent, well-bred young man as you would wish to meet. He was in the uniform of a cadet of the Culver Military School in Indiana, where he was till he was summoned to his father's sick bed.

He seemed a little nervous, probably due to the fact that he had been given strict instructions not to talk. But there was a very pretty girl in that small audience—and you can guess the rest.

The reason of our coming together was the private presentation in a handsome auditorium on 42d Street where they were trying out the film of a drama, the scenario for which had been written by Muratore, the great tenor, the heroine being Lina Cavalieri, and the scene her wonderful villa on the Riviera not far from Nice. A small audience of representative people in the musical, newspaper and movie world was present.

The photographic work was unusually good. The scenes, especially those showing Madame's villa with the blue waters of the Mediterranean, the wonderful orange trees, palms and foliage, were exquisite.

The male members of the tragedy were represented by actors from Paris, so they said. There was no music, and thus you got an idea how flat the movies would be without musical accompaniment.

We were, however, kept in a state of constant excitement as well as amusement by the extraordinary English captions to the pictures, which had evidently been gotten out by some Italian whose knowledge of English was not only limited but wild and weird.

Thus, for instance, when the heroine, Lina Cavalieri, more beautiful than ever, was presented, grief-stricken, surrounded by lilies, at the bier of her father, whom she loved and who had committed suicide under the foul pressure of a blackmailer, and when the blackmailer, a social personage of considerable distinction, appeared to console her, there flashed upon the screen these words: "Buck up, girlie. Buck up!"

No doubt the eminent Italian who wrote this thought it was the correct American for the occasion.

Though they killed off a few people

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

in the course of the drama, there was the usual happy ending, which had evidently been prepared for this market, for as the eminent president of the company under whose auspices the representation was made said, "Americans will not tolerate anything on the screen that has not got a happy ending."

This promptly provoked a discussion. Some took the view that the craze for the happy ending was not only a reflection upon the intelligence of the people, but prevented anything like a really strong performance, was not true to life, while the persons presented in such films are just puppets. The whole thing was mechanical, fictitious. It does not, as Hamlet said, "Hold the mirror up to nature." "Did you ever think," said I, "that the craze for the happy ending may have a basis?" There is an ingrained belief in humanity that there must be balance, justice, somewhere, somehow, to offset what Winwood Reed once so aptly termed "the martyrdom of man." People feel intuitively that there must be a law of compensation, and so they want to see it work in the movies, even though it doesn't work out in this life and their own experience.

* * *

Reports from what is called the "road" would indicate that the serious slump in business is being felt by the dramatic as well as musical traveling companies. However, the Chicago people seem to be doing very well.

They recently played in Baltimore to \$40,000, Pittsburgh to nearly \$80,000 and in Cleveland to nearly \$100,000. The last I heard from them was when they were in Cincinnati where they had three sold-out houses and were about to leave for Tulsa and then to the Southwest and the Coast.

"Our Mary" and her present business manager, Spangler, appear to have gotten the right idea in democratizing opera in Chicago by calling upon leading business men to support it, so that the burden should no longer be upon a few or particularly upon one millionaire "angel." So far, I believe, over 500 of the most prominent business men in Chicago have underwritten the opera venture. This means more than money. It means that hundreds of families will be interested in music who have not been before and through them other thousands will be.

It has been one of my convictions from a knowledge of the Chicago people that there was a reason why musical and especially operatic enterprises were not as successful as was hoped and that the particular reason why a regular opera company could never find a home in Chicago was due to the fact that the enterprises were placed on too small a basis and so did not appeal to the Chicago business men.

Some years ago, I told Max Rabinoff, who had a scheme to raise \$100,000 for opera in Chicago, by getting ten men to put \$10,000 each or 100 men to put up \$1,000 each, that he was all wrong. I told him that Chicago had a great deal of local pride, more perhaps than New York. The thing to do was to propose the erection of a fine opera house, go to the Chicago men with at least a \$15,000,000 scheme for an opera house finer than any in the country, unite it with a training school for singers and ballet and have a fine musical library. Furthermore, said I, the greater the sum involved the more confidence your Chicago men will have in its possibility of success. Never forget that the average American business man, especially one who has come up in the world, dreads nothing more than to be associated with failure, which he hates more than the loss of money. And that is why many plans have come to nothing because the scheme was not big enough, broad enough, sufficiently backed not only to insure but to command success. When it is then the American business man is with you. He is your friend. He will loyally support you and he will sign any check you want, all of which the astute Mary has found out already.

* * *

Nelson Illingworth, the Australian lieder singer, who has scored a marked success wherever he has appeared by his wonderful interpretation, and who reminds me of Wüllner when he was here, created a sensation recently by his singing of the "Suwanee River." It was a revelation, such a revelation that re-

quests have come in, particularly from the leaders of community choruses, for him to come and help them out.

It is not merely that Illingworth is leading the way out of the rut into which most singers have fallen, being absolutely indifferent to the words, the meaning of the songs they sing, but that he is showing how much greater effect a song will have, for a song is after all only a poem set to music.

He is showing also that it isn't merely a question of clearness of diction but of bringing out the meaning of the words, telling the story, as it were.

Apropos of the "Suwanee River," let me say that a dear little old lady, the mother of Kenneth S. Clark, who has made such a memorable success with his Army community chorus work, brought me a letter from a friend of hers, which is particularly interesting.

The writer says that had Stephen C. Foster received the inspiration for his songs by visiting the Negro on the plantations of the South, the character of his music would have been entirely different. He would have seen the Negro in his light-hearted happy mood and the songs would have been along the lines of most of the Negro songs of today. Instead of this, he met the escaped slaves at Sewickley. They had been through all the hardships of night travel over the mountains of Virginia and West Virginia.

While these slaves had gained their freedom, they could not expose themselves without fear of being apprehended, returned to the South and severely punished. One can imagine the vivid word pictures they would draw of life on the plantations. While they wanted to be free, how they must have yearned for the old "mammy," the joyful melody of the plantation songs and the religious fervor that was so much a part of their life. Simple escape from a cruel master, did not satisfy their longings, nor compensate for the loss of companionship of their own race.

Sewickley, near Pittsburgh, was an "underground station" before the Civil War and it was the escaped slaves finding refuge there, who made it possible to have such songs as those of Stephen C. Foster.

* * *

Edith Mason, now Mme. Polacco, arrived from Europe the other day and left immediately to join the Chicago Opera Company, which she expected to do in Dallas.

She is in high spirits, for she comes from fresh triumphs in Paris and Monte Carlo. At the latter place, she opened the season with *Salome* in "Herodiade" and made a sensation, then sang the *Queen* in "The Huguenots." Then sang in "Tales of Hoffmann" and "Butterfly."

Before she left Monte Carlo she was offered more performances and the opportunity to create the leading rôle in a new opera, "Les Demoiselles de St. Cyr," but this would have kept her a month and a half on the Riviera and she was anxious to get back to this country.

The manager of the Paris Opera Comique offered a six months' contract for next winter to sing leading rôles. She will probably not accept, as she has sufficient offers next winter for South America and this country. She has also had an offer from Barcelona, Spain, but she probably will go to Buenos Aires with Polacco and will appear at the Colon Opera.

We may all rejoice in the success of this talented little prima donna though it sometimes makes us feel a little badly that she did not have the same opportunity in her home land that she secured on the other side of the water, which reminds me that the French government has taken steps to prepare accommodations for our musical and art students who go abroad. In fact, they have taken a large building and have fitted it up especially for them.

Can you fancy what would happen among the Calvinists and such if our Government were to undertake to help our talented young American singers and players, provide accommodations for them at reasonable rates and help them with tuition? Do you wonder that the older nations insist that we are still so concerned with a hunt for the dollar that we cannot see the value of the cultural influences that come to us through music and the arts? However, we shall get there, in spite of the fanatics, in spite of the fact that they recently wanted to refuse admittance to a statue by an eminent sculptor on the ground that it had no clothes on. These people do not know the difference between the "nude" and the "naked," but I will bet you two dollars to a doughnut that their eyes come out of their heads if they walk on Broadway and see what is below the

abbreviated skirts of the pretty girls that promenade there every fine afternoon.

* * *

How few people know anything about the personal lives of the great artists except when some scandal arises and the papers are full of it!

If you want to see a great artist and really know something about her, you must be *en famille*. You must see her in her own home. You must have an opportunity, for instance, to know so splendid and beautiful a woman and so talented and fine an artist as Claudia Muzio, when you meet her in her pretty apartment overlooking the lake on Central Park and also meet that wonderful mother to whom she is so devoted and who has lived with her since the death of her father, whom some of the old-timers remember as the greatly respected stage manager at the Metropolitan for many years.

And if you are so fortunate as to be invited to dinner, you will have a wonderful *ministrone* and an extraordinary dish of fish in the Neapolitan style. You will get the taste of an Italian truffle, which you won't like unless you rejoice in limburger. Next will come a bit of chicken and a salad fit for the gods and a confection which will set you dreaming.

But, best of all, you will have a chance for a few intimate words with the great prima donna. Then you will find how simple is her life, how hard she works

and studies, how anxious she is to please. But, most of all, you will be charmed when she says with absolute sincerity: "I know when I don't sing well. I know when I am not at my best. And then I feel badly and I am not consoled because a few well-meaning friends overwhelm me with compliments. Either they don't know the truth or they are trying to fool me. When I am at my best and do my best, then I am happy, never mind what the notices in the press are, never mind what people say to me. I have reached my own standard, which, believe me, is a high one."

And before you leave the mother will take you into a room and show you a light burning in a corner, a light that she has kept going ever since she was a little girl and that now illumines the fine photograph of her dead husband—the light that never failed.

* * *

They are beginning to find out that music exercises a wonderful influence upon the insane. And yet there are lots of people who will tell you that, from their experience, most musicians, especially tenors, are crazy, says your

Mephisto

Conditions Prohibit Touring, Says Philadelphia Orchestra Manager

Arthur Judson, in Interview Following Decision to Abandon Wilmington Visits, Lists Factors that Necessitated Step—Influence of New Orchestras in Western Communities—Larger Hall Might Restore Wilmington's Series

WILMINGTON, Del., March 22.—Decision by the management of the Philadelphia Orchestra to elide Wilmington from its itinerary, after having played here sixteen consecutive seasons, was discussed at much length this afternoon by the local orchestra committee. Consideration was given to the prospects of bringing to Wilmington the Baltimore Symphony, or, preferably, one of the big New York orchestras next season for three concerts in place of the five given by the Philadelphia.

As told in last week's special despatch to MUSICAL AMERICA, the abandoning of Wilmington fell like a bombshell. Arthur Judson, manager of the Philadelphia Orchestra, when asked for a statement, said:

"The facts simply are these: We have had in the past six years pretty difficult times. First, there was a sudden cessation of players from Europe. We have in America never produced enough men to supply the demand.

"On top of this came the great increase in cost of living here in the East, while in the Middle West and West there arose desire on the part of many small towns to organize and maintain their own orchestras. The Middle Western towns literally raided the Eastern orchestras. They offered more than double the usual salaries.

"Next came the increased war tax, then the increase in rail rates. Where formerly we could get special trains to carry our men and instruments at two cents a mile, the price suddenly became four and even six.

"Printed scores cost a great deal more; so, too, newspaper advertising, office rent, in fact almost everything which goes to make 'overhead.'

Public Won't Pay More

"With this situation confronting us, we tried to increase prices of seats. But the public balked. It will pay just so much for a symphony ticket and no more. Then we tried to raise the guarantees, but that didn't help. Finally came the musicians' union, which raised the rates for players twenty per cent.

"Under these conditions it simply means that we have got to stop touring."

"Hasn't it generally been understood that the concerts in Wilmington have paid for themselves? Have you had to call on the guarantors?"

"The committee," responded Mr. Judson, "has been putting up \$2,500 a year, and we do not think it fair to ask for more."

"If Wilmington had a large auditorium, seating, say, 4000 or 6000 persons, do you think you could play here profitably?"

"Let's see," replied Mr. Judson; "we have averaged not more than 1100 persons per concert. How many people have you in Wilmington?"

"One hundred and ten thousand," was the reply.

Want to Reach Mass of Populace

"Well, then," said Mr. Judson, "we have been supplying only one per cent of your entire population with symphonic music. That is a ridiculous average. In short, the orchestra is not doing its full duty either to its public or to itself when it only reaches so exclusive a number. We want, and should, play to the populace; we should reach the great masses; a symphony orchestra is an educational enterprise, not a plaything for the few."

"Then do you think you might renew your contract with Wilmington if provided with an auditorium sufficient in seating capacity to draw audiences of 3000 to 4000 instead of 1100?"

"Well," replied Mr. Judson, reflectively, "I think that is about Wilmington's only chance under present conditions. Certainly it does not pay us to come here now."

Last night's program was one of the most delightful of the entire season. It comprised Weber's "Oberon" Overture, Mozart's "Concertante Symphonie" for Violin, Viola and Orchestra, and Tchaikovsky's "Patétique." Thaddeus Ried and Romain Verney essayed the violin and viola solos of the "Concertante" most acceptably. The symphony was splendidly read. Of all appropriate finales that of the *Adagio lamentoso* served as requiem for the orchestra, passing from the musical world of Delaware.

THOMAS HILL

Paul Kochanski to be in Europe Until October

After his Washington recital, on April 1, Paul Kochanski, violinist, will go to Europe to fulfill contracts in England, France, Italy and Spain made last year. In October he will return and enter upon an extensive American tour under the management of George Engles.

Going to Science for New Resources in the Domain of Modern Composition

Composer's Researches in Oriental Music Lead to Novel Results—Study of Overtones Useful in Transcribing Chinese Record for Piano—Acoustics, a Treasure Trove for Composers—Does Music Have Other Than Aural Effects?—Timbres and Their Various Appeals

By Bainbridge Crist

[Bainbridge Crist, the author of this article, has won distinction as both composer and teacher of singing, most of his work in his native America having been done in Boston. With Paul Juon, he studied theory, composition and orchestration in Berlin, and with Claude Landi in London. For some years he taught privately in Berlin and London, but since the fall of 1914 he has located in America. Among his works are: "Egyptian Impressions," a symphonic suite which was first performed by the Boston Symphony in 1915; "Le Pied de la Momie," a symphonic poem, which was played for the first time in England in 1914; "Hermonthis," a choreographic drama, and many songs and shorter works for string quartet, piano and other solo instruments. His theories thus have a firm underpinning of practical experience.—EDITOR MUSICAL AMERICA]

In recent years I have made an exhaustive research in the music of India, China and Japan, having collected hundreds of such themes as could be set forth by our notation. Much of the music of India, Japan and Java cannot be recorded by our system of notation, owing to the use of quarter tones. Furthermore, if one will take the trouble to make a piano score of a phonographic record of Oriental music, he will be disconcerted to find that, although he has faithfully performed his task, the "Oriental color" is entirely lost, for reasons which I shall explain.

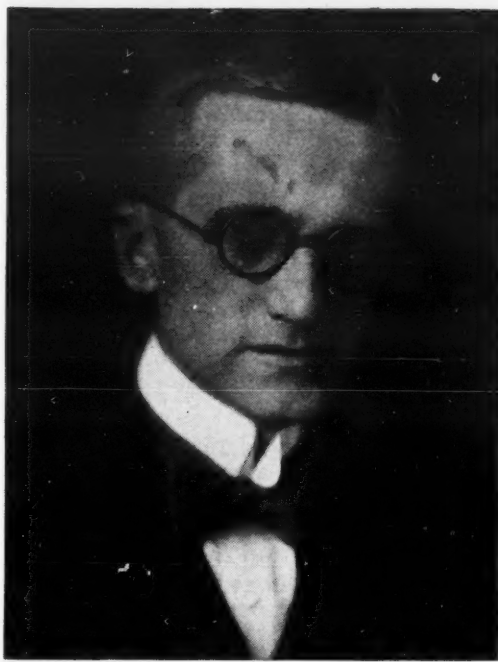
Some time ago, I wrote down the contents of a Chinese record, which was extremely "Oriental" in character and color. When I played it on the piano it was pallid and futile; all of the "Orientalism" had disappeared. I puzzled over the matter for a considerable length of time and played the record again and again to confirm that I had written down each and every note. Having made certain of this much, I attacked the problem from another slant. I carefully noted what instruments were playing each and every note and then ascertained what the overtones were of those Occidental instruments which most nearly correspond to the Chinese. The moment I added certain of these partials to the piano score the result was strikingly similar to the phonograph record. It is not difficult to imagine of what assistance this experiment has been to me in the harmonization of Oriental thematic material; furthermore, it greatly increased my already wholesome respect for the science of acoustics, from a knowledge of which composers have much to gain.

New Possibilities in Orchestration

Familiarity with the partials of the various instruments constituting our orchestra is extremely valuable and enables one to do things in orchestration which without such knowledge would seem audacious, if not impossible.

I have long believed that art had much to gain from science, and my own experience, together with that of many others, increasingly tends to confirm this conviction. Science ceases to be "cold" the moment you relate it to art, and all art has its scientific basis, whether you are conscious of it or not. It is patent that inspiration cannot be molded by any scientific formula, but this is no argument against the employment of scientific knowledge in constructive work.

If scientists are ever able to determine the precise effect of tones and timbres, or their combinations, on a human being, such a knowledge would be of inestimable value to composers. There would seem to be much reason to believe that the effect of music is not gained exclusively through the medium of the ear. Among many other things, a tone may ex-



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Bainbridge Crist, American Composer

tinguish a flame, shatter a goblet, induce motion of inert objects and even cause violent nausea if it has a certain vibration frequency. In a recent conversation, an eminent scientist referred to the irritating effect that prolonged tones of high vibration frequency had on the men who were working in his laboratory. After half an hour, they were so peevish that they could scarcely bring themselves to speak to one another, and, to use his own words, it made them "fighting-mad," so that they felt like committing physical violence.

BAUER AND SPALDING GIVE RECITALS IN DALLAS

Pianist and Violinist Offer Programs on Same Evening—Three Local Pianists Presented

DALLAS, TEX., March 29.—Harold Bauer, pianist, gave a recital March 18 in the City Temple. Musicians from Ft. Worth and other Texas towns attended. Local managers were Harriet Bacon MacDonald and Mrs. Wesley Porter Mason.

Albert Spalding, violinist, appeared the same evening in the Coliseum before a fair-sized audience. Mr. Spalding, well liked in Dallas, is almost an annual visitor and grows in popularity each year. He appeared under the auspices of the Dallas Band.

Paul Van Katwijk, David Guion and Edouard Potjas, local pianists, also gave recitals and drew large audiences.

David E. Grove, organist of St. Matthew's Cathedral and a composer of promise, has resigned his position as choirmaster, and is leaving for New York.

The State Federated Music Clubs, State Music Teachers' Association and State Music Dealers' Association will meet here in convention during the first week in May, which is to be called Music Festival Week. C. E. B.

Max Rosen and Virginia Rea Join Forces in Recital at Burlington, Vt.

BURLINGTON, Vt., March 19.—Max Rosen, violinist, won a triumph when he appeared at the University of Vermont gymnasium March 10, under the auspices of the American Legion in recital with Virginia Rea, coloratura soprano. Mr. Rosen was recalled many times. Miss Rea was also well received. Frederic Perron provided excellent accompaniments for both. A. W. D.

Arthur J. Hubbard to Conduct Summer Class in Boston

BOSTON, March 28.—Arthur J. Hubbard, the vocal teacher, will conduct a short summer term from July 5 to Sept.

The Case of Tonal-Vision

It is no argument against the theory that music produces its effect through mediums other than the ear, to cite the case of a person who, possessing tonal-vision, is emotionally excited by reading a printed score. The mental retention of the emotions caused in the past by actual sounds would result in a reflex nervous action when these sounds were visually recalled.

I am convinced that even to-day we employ certain principles of this complex subject, although we do so merely through the aid of "artistic intuition" and "understanding," or may we say psychic, or perhaps even somatic, impulse?

What, for instance, explains the universal craving for the timbre of reed, which has existed for centuries? I recall having seen in the British Museum a very ancient Egyptian bronze flute into which a long straw had been inserted, obviously in order to produce this reed quality. What would an orchestra be without its oboes, English horn, clarinets and bassoons? And to carry the point a bit further, what is the human voice without the delicately adjusted nasal balance that is so essential to the production of a well-rounded, resonant tone, and which, in the compound of different vocal resonances, so clearly corresponds to the double reed?

An interesting example of psychic discrimination, with regard to timbre, is afforded by the Chinese belief that there are eight different sounds in nature: those produced by skin, stone, metal, baked earth, silk, wood, bamboo and gourd. This conception is probably traceable to some inherent yearning for the psychic, or somatic, reaction caused by an association of ideas with these various substances. Infinitely more subtle is the custom of a tribe of African savages who model the embouchures of their instruments in the form of the female mouth!

One may ponder long over such questions as that of why we crave certain tones and timbres or combinations of them. Is the impulse and the reaction primarily psychic or somatic? To anyone who is interested in the study of cause and effect, and lacks other employment, I recommend an investigation of this phase of art and science, with the full assurance that his time will be well occupied in it until the hour of his demise.

5, the course being designed particularly for teachers. Many prominent artists have obtained all their fundamental instruction from Mr. Hubbard, among them Charles Hackett, tenor of the Metropolitan Opera Company, Arthur Hackett, his brother, Roland Hayes, who is now touring England, and many others. Mr. Hubbard's son, Vincent Hubbard, who has been associated with his father in teaching, will spend the summer in Europe.

STRANSKY VISITS BUFFALO

Philharmonic Orchestra Appears in Local Series—Recital by Gluck

BUFFALO, March 26.—The New York Philharmonic Orchestra was recently presented as the second attraction of the Musical Arts Company series, before a large audience. An added feature was the presence of Henry Hadley, who conducted his "Culprit Fay."

The last concert of the Engles series, which has been locally managed by Mai Davis Smith, was given by Alma Gluck, who had the valuable assistance of Eleanor Scheib at the piano.

Interest is rapidly growing in the American Music Festival that will be given here in early October, and already there is a lengthy list of subscribers.

There was a large crowd present at the free municipal concert on Palm Sunday, when John Lund and his orchestra, assisted by the Shrine Quartet and Joseph Razeja, organist, gave a program. F. H. H.

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MUSICAL AMERICA'S WEEKLY

Busoni Goes to the American Indian for Ammunition

London Critic Calls "Indian Fantasy" Liszt Over Again, After Première—Newman Raps Barrie for Slur on Haydn—Lewis Compares Progress of Music and Painting

LONDON, March 12.—Musical London had its first opportunity of hearing Ferruccio Busoni's "Indian Fantasy" for piano and orchestra—it was written in 1914, is the composer's Opus 44, and has been heard in Philadelphia and Chicago—at a recent Queen's Hall symphony concert at which Sibelius conducted his own Fourth Symphony. According to the critic of *The Times*, this A Minor Symphony of Sibelius's is incomparably his finest. "The fineness of the symphony is of the ascetic type, which refuses the luxuries of sound, and finds a miracle in the simplest relations of notes. There is nothing abstruse about it, people only fail to understand it because they cannot believe any man so simple and real as Sibelius here shows himself to be."

"Mr. Busoni's so-called 'Indian Fantasy' for piano and orchestra is the very opposite of this, one of those skillful elaborations of themes—in this case collected from North American Indians—which aims at effect, first and last. It is Liszt over again, with all the added sources of effect which the last fifty years have given to composers for their playthings. [Busoni was indebted for his thematic Indian material to Natalie Curtis, that ardent collector of the Red Man's folk-music, whose work in this field has been of such decided value.] Mr. Busoni's command of the language of modern composition is as complete as his command of the keyboard. His work created exactly the effect aimed at. He played, too, the Mozart Concerto in E Flat (K. 482), in an ideal manner. Sir Henry Wood began the concert with Turina's pictorial tone-poem, 'La Procession du Rocio,' and ended it with Wagner. Leila Megane sang Massenet's 'Les Larmes' well, but singers are really superfluous at these symphony concerts. It may well be questioned whether this last reflection will appeal to exponents of vocal art, on either side of the Atlantic."

Papa Haydn Bores Arnold Bennett

Ernest Newman, in the course of a critical consideration of Saint-Saëns's "Musical Memories," in the *London Times*, calls attention to the fact that the dean of French composers is a defender of Haydn. Thinking, no doubt, that Arnold Bennett, the famous novelist, could find plenty of literary colleagues to attack before assailing the composer of the *ci-devant* Austrian national hymn, the critic, too, breaks a lance in Haydn's defence. "The other day Mr. Bennett confided to us his boredom with a certain quartet of Haydn's; he didn't remember which it was, but it was the one that went *tee-te-tee-te-tee-te-tum*, like a hundred others. (I am writing some hundreds of miles away from my study, and am phrasing Mr. Bennett from memory.) It was very much as if we were to overhear Bruno saying to Towser, 'Saw some words in a book the other day, Towser! You know, words—the things that Shakespeare and Ella Wheeler Wilcox and Callisthenes put on paper.' I know I shall never be able to convince Mr. Bennett that, just as the shepherd can distinguish the faces of a flock of sheep where the townsman sees only one generalized sheep-face, so the musician can see all sorts of differences between pieces of music that sound the same *tee-te-tum* to the man of letters. But, although I may not be able to convert Mr. Bennett to Haydn, perhaps Saint-Saëns can."

Plunkett Greene's 500th Song in Thirty Years

At Aeolian Hall not so long since, H. Plunkett Greene, the popular English concert bass, sang his 500th song in a recital career of over thirty years, an interesting feature in connection therewith being the fact that "not one of this repertory of 500 songs has ever been sung for any other reason than its own

merits as a piece of musical expression." How many singers can truthfully affirm the same? Modern English songs were a feature of Mr. Greene's program, among them Butterworth's "Requiescat," Ernest Walker's "Snowdrops," Charles Wood's "Tim, an Irish Terrier," and "Dublin," a new song by Villiers Stanford, picturing a home in a Dublin slum. The hall was crowded and—a recital novelty—permission to smoke had been graciously accorded, though, to quote the critic, "we do not believe that permission to smoke added an important attraction to the occasion. The audience had come clearly for the songs and the singer."

Artists Concertizing in London

Busoni has not been the only pianist to appear here of late. Frederic Lamond gave an authoritative performance of Beethoven's "Emperor" Concerto at a recent Royal Philharmonic Society concert, which also witnessed the first performance of W. H. Bell's "Symphonic Variations," in which A. B. tells us, "Wagnerian reminiscences did not disguise poverty of invention." The young and talented Hilda Dederich (Franck's "Variations Symphoniques" with the Beecham Symphony); Brailowsky, thoughtful as strenuous; Leonard Borwick, "faultlessly facile"; Pouishnoff, whose playing is "phenomenal, rousing unrestrained enthusiasm," have been active on the keyboard; while among singers Anne Thursfield, who "sang admirably some old French songs rather too

freely arranged by Arnold Bax," Miss Sidney Carnac, Ursula Nettleship and Bertram Binyon—three settings of sixteenth and seventeenth century poems by Eugene Goossens with string accompaniment the most interesting numbers of the last-named artist's program—upheld the cause of vocalism.

Wyndham Lewis Compares Arts of Painting and Music

In a recent issue of the *London Musical News and Herald*, Wyndham Lewis thinks " . . . that Erik Satie is not unlike Cézanne, although occupying a less preponderating and full-blooded place in music than Cézanne does in painting. Scriabine, in the regions he explored, would have been more likely to find Kandinsky than anyone else picking about where he was also investigating. Rimsky's distortion was at about the point of Matisse's. [This comparison seems singularly unfelicitous to us.—Ed.] Amongst English composers, Cyril Scott, et al., I am sure I should meet a phenomenon such as I daily run across in English painting—a bit of greensward, a greenwood tree, an antimacassar, the enthusiasm for the 'Primitive' Victorian style of 1850, and the requisite ten per cent of naughty up-to-date material to enable our remote public to feel that their music, though not so contemporary, is not that of another world than their frocks and hats. . . . Is not Lord Berners a Roger Fry or Vanessa Bell, with Stravinsky for his Matisse?"

Korsakoff's Fairy Opera "Sadko" Triumphs in Gay Home of Roulette

MONTE-CARLO, March 8.—Raoul Gunsbourg, toward the end of the past month produced Rimsky-Korsakoff's fairy opera, "Sadko," in four acts and ten tableaux, after Poushkin's poem, at the Monte-Carlo Opera with overwhelming success. The beautiful ballet production by that sterling artist, Adolf Bolm in New York, some years before the war, to music from Rimsky-Korsakoff's score, will undoubtedly be remembered by readers of these columns. The operatic version is, of necessity, musically far more complete and elaborate. To quote the critic, Darthenay, "The *bylines*, those old Russian songs which the wandering bards of the country fairs had sung for centuries past, make up the poetic content of Poushkin's drama, which Rimsky-Korsakoff has embroidered with the fairest flowers of his

musical imagination. The story of *Sadko*, the adventurous merchant of Novgorod, who wins the sea-king's daughter *Volkhova* for wife, is well known and Rimsky's essentially Russian musical setting has an irresistible charm, one emphasized by all the harmonic discoveries and wealth of orchestration at the composer's command. The tenor Dimitri Smirnov, a rarely perfect singer, was a heroic *Sadko*; Mme. Nadina Borino, a statuesque beauty with a splendid voice, a tender *Volkhova*; Mme. Amazar, MM. Georgewsky, Vassiliev, Malnick and Vulpesco, in episodic rôles, formed an impeccable ensemble, and the orchestra played with much deploy of nuance under the direction of Victor de Sabata. The tremendous success scored by the production of 'Sadko' was a tribute to the initiative and masterly stage-management of M. Raoul Gunsbourg."

VALENCIA, March 10.—The well-known Valencian review, *Mundial Música*, has recently put forth a special issue devoted to Esperanza Iris, the famous prima donna of zarzuela, in which a number of the songs which she has made popular throughout Spain are reproduced.

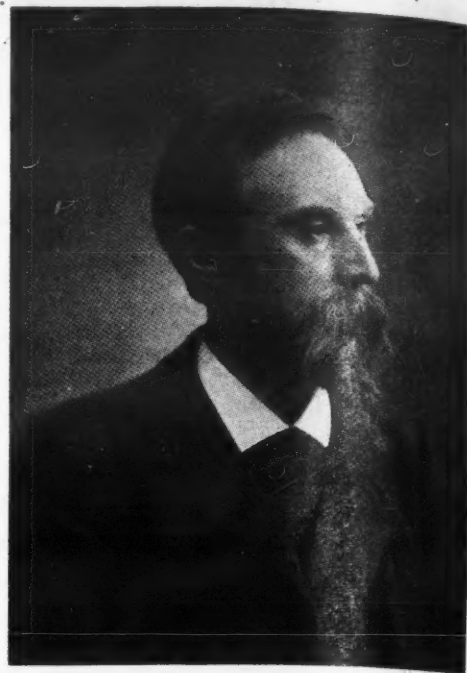
MADRID, March 12.—A popular subscription has been opened to purchase for the distinguished Spanish composer Bretón the insignia of the grand cross of the order of Alfonso XII, an honor recently awarded him by the King of Spain.

DUBLIN, March 12.—Last Tuesday evening the Culwick Choral Society presented at the Abbey Theater of this city "The Legend of Lough Rea," a new choral work by Dr. John F. Larchet. The score opens with a four-part fugue in an Irish mode which terminates in a dramatic *Cacine*, with a funeral march for its second section. The work ambitious and full of effect, came to a close with an impressive contrapuntal finale.

ROME, March 9.—Student demonstrations against the high prices of educational books have resulted in collisions between demonstrators and soldiers, and the breaking of booksellers' shop-windows. (Is it possible that students of *harmony* were among those involved?)

VIENNA, March 10.—The original manuscript, with the composer's own annotations, of Anton Bruckner's F Minor Mass—the most important composition this great symphonist wrote for the church—has just been discovered in this city, in the hands of a person who does not seem to be able to prove a clear title to it.

GUILDFORD, March 10.—John Heathorn, ninety-seven years of age, the oldest bellringer in the world, was buried in this place last month, a course of grand-sire triples on muffled handbells being rung by the Guildford ringers at his graveside.



Lodewijk Mortelmans

"Prince of Flemish Song" Coming to United States

BRUSSELS, March 10.—Lodewijk Mortelmans, one of Belgium's greatest living musicians, professor of counterpoint and fugue at the Royal Conservatory in this city, and director of the Brussels Symphony known as "Les Nouveaux Concerts," has just announced his intention of appearing in the United States, thus adding another famous conductor and musician to the European galaxy which has been irradiating American musical skies. He has written a symphony, a symphonic poem, "The Wild Huntsman," choral and chamber-music works, and—strange to think of in the case of a professor of counterpoint and fugue,—has a great reputation as a writer of songs in his native land, one that has earned for him the title of "the Prince of Flemish Song."

BERLIN, March 8.—Franz Schreker, director of the Berlin Hochschule, deplores the fact that many of the musical students are obliged to neglect their serious studies in order to make their living playing in restaurants and movie houses. One pupil, who abandoned study in order to compose dances at 1500 marks per dance, was told by Schreker to "choose between fox-trot and fugue."

Holst Invents History of Music in Darkness

Gustave Holst, the English composer, in a recent interview published in *The Music Student* (London) tells of "inventing" a history of music. "I call my note-book my memory. Yet, I must invent something. I'm always having to invent things. The best bit of inventing I ever did was an impromptu History of Music one night during the War, out in Salonika. . . . It was in the dark . . . we were waiting for the lorries . . . nothing to do while we waited . . . so I started talking a History of Music. I couldn't see anybody, you know—only the ends of lighted cigarettes. I just went on talking to the cigarette ends. I don't know whether anybody listened. . . ."

BARCELONA, March 12.—A most important choral work by Morera, the "Poema de la Nit i el Dia i de la Terra i del Amor," a setting of a poem by Juan Llongueras, was recently heard at the Eldorado in this city. Walther speaks of it as "a score of high merit, its inspiration embellished by an ultra-modern technical garb . . . the different phases of the poem musically described with due color and contrast and having the rhythmic clarity which lends such vigor to Morera's compositions."

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



Vienna Concerts Supply Starving City with Rich Musical Pabulum

VIENNA, March 9.—Though food in the material sense may be notably lacking in Vienna, music still spreads a rich and varied banquet in this city, cut off from its economic roots, for those who worship at her shrine. There are concerts galore, and music even does her share in relieving physical distress, as witness the fact that Felix Weingartner's wife, Lucile Marcel, recently sent the proceeds of an Italian song recital to the burgomaster of Vienna (it amounted to 70,000 crowns) for distribution among the suffering children. Weingartner himself will return from Italy in the course of the next few days to take charge of the rehearsals of his new score, "Genesis," at the Volksoper. The crisis at that institution seems to have been overcome, and the newly appointed business manager, Rainer Simons, has just commissioned Max Springer to write an opera on the fairy-tale "King Bluebeard" for next season.

Julius Korngold, the critic, praises recent performances of the Vienna Symphony, in connection with Wilhelm Furtwängler's presentation of Berlioz's "Carnaval Romain," and Richard Strauss's suite "Le Bourgeois Gentilhomme." Of the latter he says: "After its performance last year, the master, Strauss, was kind enough (not without humor) to call my attention to the numbers based on melodies by Lully, in order that I might not be tempted to single out these as the best. Yet they are not alone surely the best, but quite as certainly the best constructed. The overture is the best number of all, ending as it does with one of the most beautiful of Strauss's inventions, his F Major melody from 'Ariadne,' one of those inspirations which make our dream of Mozart written by Strauss come true." Korngold gives Furtwängler all credit for the psychic energy which he transmits to his players.

Conductor Schalk's presentation of Berlioz's "Requiem," however, at a "Gesellschaftsconcert," though admirable, failed to enthuse the public. Nor did the introduction of the Swedish composer Kurt Atterberg's Symphony in F Major, by the Vienna Philharmonic at a recent concert, the work being conducted by Atterberg himself, win entire approval. Korngold finds it lacking in national color. "Why does modern Swedish composition leave its native soil, the source of its strength? The overall of modernism, now so cheap, does not suit it; the Swedish national costume were better. And an 'Elegiac Suite' by Ture Rangström is called anæmic, and censured for conceiving the elegy in its modern sense instead of that of Goethe. 'Yet it is a good sign that this modern Swedish music avoids impressionistic or expressionistic methods, and tonal incoherencies. However, one feels like referring it back to its racial material. A Swedish Grieg, provided with the magic lantern of modern harmony could do wonders with it!'"

The Hungarian String Quartet, Waldbauer, first violin, recently gave a spirited performance of César Franck's D Major Quartet, and a new string quartet by Dr. Anton Gatscha, heard at a concert of the Young Vienna Modernists,

is conditionally praised. At another concert Goldis played on the viola d'amore (whose principal artistic exponent in the United States is Paul Shirley), the Concerto in D Major which Karl Stamitz wrote for the instrument in the day of its glory. Among the pianists Mme. Helene Lampl-Eibenschütz gave first audition to a new set of "Symphonic Variations" for piano by Wilhelm Grosz, a work of considerable depth, though confused in parts. Rudolf Jung, a young Swiss tenor, recently sang with success songs by Othmar Schoeck, who is known as the "Swiss Wolf," and Marie Jvögün, at a recent performance of Walter's "The Birds" Overture (in which, after a short orchestral introduction the coloratura soprano sings, in the rôle of the *Nightingale*), scored as usual, and the charm of her perfected vocal technique and fine musical sensitiveness are dwelt upon.

A temperamental singer who made a decided impression recently at the Volksoper ("Tosca"), is Agnes de Bongowska, born in Turkey of Polish parents. Successful recitals in Constantinople, where she was a favorite in American and English circles, preceded her coming to Vienna, which she leaves in May to pursue her artistic career in the United States.

New Roumanian Symphony Overshadows Sibelius's "Finlandia" in Paris

PARIS, March 10.—At the Châtelet, the Colonne Orchestra presented at a recent concert a new symphony, or rather a species of symphonic poem, in three movements, by the Roumanian composer Enesco, a work that had thus far been heard only in his own land. Pierre Lalo, mentioning that Enesco is one of the most skilful and expressive violinists of our time, hesitates to commit himself definitely as regards the new score, but opines that Enesco, like Cardinal Richelieu, has "a vastness in his mind," to which he seeks to give expression. Pierre de Lapommeraye provides it with a program, but declares it grandiloquent, and asserts that the auditor seeks vainly for some guiding thread in this "ocean of themes and sonorities." At that, the Roumanian work has at least attracted considerable attention, though coldly received by the audience. On the other hand, Sibelius's "Finlandia," at a Padeloup concert, according to Antoine Banès, "failed to transport. It is somewhat lacking in character, though the Finnish themes on which it is built up offer agreeable tonal effects at times" (Those who have enjoyed the Finnish master's work, so often performed in this country, need not, of course, take M. Banès's strictures too seriously.)

Interesting Music Given in Paris Concerts

Madeleine Grey recently sang eight "Chansons Bretons" by Rhené-Baton at a Société Nationale concert with spirit and emotion; while Marya Freund, in the "Lyriques japonais" and the "Poèmes de Mallarmé," written by Stravinsky and by Ravel for eight instruments and voice, the former conducted by Casella, was highly praised. Gipsy music, Russian Gipsy music, was presented in a recital by Mme. Anna Schischkina, whose moving and delightfully inflected voice evoked all the spontaneous poetry of a race of wanderers have lent their songs. Mme. Gertrude Van Vladeracken has been presenting a spectacle alike pleasant for eye and ear, in her costume recitals of Dutch, French, Scotch and English folk-song; while at a Schola Cantorum production of Monteverdi's "Orfeo," Mmes. Ghins, Legrand-Philip, Pironnay, Rogue, Seyres, and MM. Gebelin, Hazart, Josselin, and Tremblay were the perfect solo complement of chorus and orchestra. There has been a fine Edouard Risler piano recital with an outstanding performance of "Isolde's Love Death"; a Jean Duhem recital (Bach, Handel, Mozart, Pierné, and Chopin); a concert of English music at which Lloyd Powell played a piano sonata by John Ireland; a Gontran Arcouet recital embracing pieces by Chopin, Franck and Schumann; and, a decided success, a recital by a young Mexican pianist, Gomez Anca. He played an original "Suite in Five Movements" and a sonata of his own, and compositions by Debussy, M. A. Rossi, Liszt, Handel and Mozart.



Photo by Keystone View Co.

Mme. Jeritza, the Viennese Singer, Who Created the Dual Leading Rôle, That of "Marie-Marietta," in the Vienna Staatsoper Production of Korngold's "The Dead City."

Symphonic Work Composed by Carabella Well Liked in Rome

ROME, March 11.—Enzio Carabella's "Variazioni sinfoniche" were presented under the bâton of Bernadino Molinari at a recent concert at the "Augusteo" here, and were received with great favor. M. Incagliati speaks of the composition with sincerest praise. "The youthful composer's score had an enthusiastic success; one may say so without exaggeration, and holds a promise of even better things in the future. There are seven of these variations, not including the initial Andante and the Finale, the work of a skilled musician, in a form beloved of Mozart, Beethoven, Schumann and Mendelssohn. Carabella's work revealed itself as a composition clear and artfully wrought, inspired in its architecture as well as in its musical eloquence. Its emotional content is not sterile, arid and forced, but truly spontaneous, the fruit of a genuine inspirational gift. The harmonic texture is modern in nature without being either acidulate or futuristic, and its rhythmic element is varied and interesting." Edoardo Celli, another youth, a pianist, shared honors with the young composer at the concert, playing the Tchaikovsky B Flat Minor Concerto and compositions by Brahms and Chopin in a manner that roused the audience to the highest pitch of enthusiasm.

LONDON, March 3.—Hubert Leslie, in a small way (per mouth organ) does his bit for music (?). At St. George's Hall he recently showed that it is quite possible to do six things at once, by memorizing, listening, writing, drawing, working out arithmetical problems, and playing a musical instrument. The audience supplies him with sets of figures which he writes on a blackboard, and a

number of tunes to render on the mouth organ. Any one of the audience may then read out to him a proverb, altering it at will, while Mr. Leslie works out his sum, plays his mouth organ tunes and, having listened to the reading of the proverbs, instead of writing them on the board in the usual way, entwines them into a drawing of an elephant. At odd moments, while not mind- and music-concentrating, he tells capital yarns.

Eugene d'Albert Fêted by Musicians of Madrid

MADRID, March 5.—When Eugene d'Albert arrived in this city, toward the end of last month, the most distinguished musicians and musical journalists of the city, among the former Matilde Munoz, Kirchoff, Rogelio Villar, Turina, Conrado del Campo and Larregla, and among the latter the music critics of practically the entire press of Madrid, united in giving him a luncheon at the Palace Hotel, in order to show the composer how greatly he is admired in Spain. The Spanish composers Bretón and Arbos and the prima donna of the Teatro Real, Carlota Dahmen, presided. When the champagne was uncorked, the popular composer of "La Verbena de la Paloma," in proposing the health of the guest of honor, recalled the latter's visit to Spain in 1885, when Bretón was writing the score of his "Los Amantes de Teruel," and how d'Albert seated himself at the piano and played it off from the manuscript with perfect clarity and beauty, presaging his future musical glory by the way in which he did so. The guest of honor returned thanks in Italian for the compliments paid him, and the occasion came to an end in informal friendly talk over the coffee and liqueurs.

MILAN, March 12.—Two lineal descendants of Italy's greatest violin virtuoso, the Paganini sisters, Andreina and Giuseppina, were recently applauded to the echo in the Conservatory concert hall (they play piano and violin respectively), in a program comprising pieces by Grieg, Corelli, Chopin and a manuscript concerto by Paganini himself.

COPENHAGEN, March 6.—The "Danish Concert Society" celebrated its bicentennial jubilee not long since by a performance of Louis Glass's new "Svas-tika" Symphony, consisting of four mood pictures, "The Day's Work," "Rest," "Shadows" and "Morning." The third, highly imaginative movement, stands out though the whole work is fine and impressive.

COPENHAGEN, March 9.—Herman Sandby, the 'cellist, recently brought a highly successful tour of sixty concerts in Norway to a triumphal conclusion by four Copenhagen concerts, the third devoted to his own compositions, which he conducted. The King and Queen of Denmark were present, and the distinguished 'cellist was presented with a laurel wreath, after repeated recalls. The *Berlingske Tidende* says: "With his 'Song of the Sea' and 'Danish March' (in memory of the liberation of Schleswig), Herman Sandby has made a lasting name in the history of Danish music."

DICIE HOWELL

SOPRANO

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BOSTON RECITAL

JORDAN HALL

Jan. 22, 1921

Philip Hale says in Boston "Herald":
"VOICE, ART, BRAINS COMBINE IN
SINGER"

"MISS HOWELL DOES JUSTICE TO
PROGRAM FULL OF VARIETY

"She is a pleasing singer with voice, art and brains; one of the most engrossing concert singers we have heard in late years. She knows the value of under-emphasis, of preparation for the one climax or supreme moment of a song. When the composer simply portrays a mood, as in "The Seraglio's Garden," she at once suggests the mood and maintains it. In the music of the 18th century she more than hinted at the 'grand style.' There are not many singers that can do justice in one recital, as she did, to so widely varying songs as those of Rinaldo, Scarlatti, Mozart, Haydn, Brahms and Sjoegren." Philip Hale in Boston "Herald," January 23, 1921.

"Her voice is a lyric soprano of exquisite quality. She chose an exacting program of old arias, German lieder, and concert songs by French, Scandinavian and American composers. Her singing showed skill and taste. In this day of singers who have everything except voices, it is a rare pleasure to hear such smooth, velvety tones as those of Miss Howell's middle register." Boston "Globe," January 23rd, 1921.

Boston "Transcript" says:

"There was considerable pleasure to be had in the concert of Miss Dicie Howell at Jordan Hall. She made a charming picture to the eye; she has an agreeable voice which falls agreeably upon the ear, her singing is expressive." January 23rd, 1921.

"One of the most interesting song recitals given this season was that of Miss Dicie Howell, who recently sang in Jordan Hall. She has an uncommonly fresh and beautiful voice which is well produced and of expressive quality. Miss Howell sang music by many composers, from old Italians to modern American. She was at her best, perhaps, in those songs which insisted most on sustained line, a fine legato, a long and well-shaped phrase. That is saying much. Miss Howell is already a singer who merits the attention of the public and the warm praise of her accomplishments which has already been given." Olin Downes in Boston "Post," Jan. 20, 1921.

NEW YORK RECITAL

AEOLIAN HALL

Feb. 7, 1921

New York "Herald" says: "ART
SUCH AS TO COMMAND PRAISE
FOR TASTE AND INTELLIGENCE."

New York "Sun" says:

"Unusually lucid phrasing and purity of style helped to beautify the excellent organ which Miss Dicie Howell disclosed in her song recital yesterday in Aeolian Hall. Of particular clarity was the soprano's rendering of Bach's aria 'If Thou Art Near' and Haydn's 'Del Mio Core' from Orfeo. The group of Brahms, Schumann and Schubert pieces were likewise delicately sung in spite of such a timely annoyance of a sudden eclipse of the lights for several seconds at the words 'In silent darkness waiting'." February 8th, 1921.

New York "Times" says:

"Miss Howell was at her best in the classical numbers although Schumann's 'Silent Tears' was sung with full appreciation of its exalted spirit." February 8th, 1921.

New York "Herald" says:

"Her art was such as to command praise for its taste and intelligence." February 8th, 1921.

New York "Evening Mail" says:

"Simplicity and a sympathetic method of interpretation distinguished her performance yesterday. She surmounted even the awkward English in which some of the Lieder had to be sung." February 8th, 1921.

New York "Telegram" says:

"She disclosed an agreeable voice used with good taste and skill." February 8th, 1921.

New York "Morning World" says:

"Dicie Howell leads in her singing style. Schumann's 'Silent Tears' was very well sung." February 8th, 1921.



SYRACUSE, NEW YORK

"Miss Howell possesses the first requisite of a singer; an extremely beautiful voice, which she uses with intelligence and taste; she has also a charming personality." pretative power. She aroused the audience to great enthusiasm after her singing of the aria 'Le Tasse,' by Godard.

"Her program was varied and perfectly adapted to her temperament and style.

"Miss Howell has at her command the vocal resource necessary to produce a flowing cantabile phrase with ease and a lovely pianissimo. Her climaxes were thrilling, never being forced. We have rarely heard a young singer so interesting vocally, with such freshness and purity of tone combined with fine inter-

"Miss Howell sang with great beauty of tone in her group of old Italian songs. 'The Maid and the Song,' by Rimsky-Korsakoff, was among the most interesting songs on her program. Her English group was new and attractive. 'Fanchonette,' by Katherine Clark, was repeated, and 'Song of the Open,' by Frank La Forge, was warmly applauded." Syracuse "Post-Standard," October 30, 1920.

New England Tour in April—including Fitchburg, Mass., Spring Festival, April 22nd ("Damnation of Faust"),
Director Nelson Coffin. Southern Tour, in North and South Carolina, in May

Personal Representative, GRETCHEN DICK,
116 West 39th Street, 1400 Broadway, New York City

Making the Opera Lion Lie Down with the Recital Lamb

How Julia Claussen Adapted Herself to the Exigencies of Both Fields of Artistic Endeavor when She Came to the U. S.—Her Views on Program-Making—Shun Sensationalism, Her Advice to Singers

WHEN Hedda Gabler shot herself, Judge Bruck sank into a chair and exclaimed, "Good God! People don't do such things." And therewith the curtain falls and Ibsen's most unhappy probings into the malaise of modern society comes to an end.

When Julia Claussen came to America some eight years ago and discovered that it was almost a convention here for opera singers to do recital work to an equal or even greater extent, she also sank into a chair and made some exclamation. But inasmuch as she is no Ibsen character, no climactic curtain could fall on her words. (You have only to visit her in the home which she insists is her one little secret and not anybody else's business at all, to know how truly she is not an Ibsen character, Scandinavian and modern though she be.)

Instead, she got up next morning quite as usual, went to the Auditorium in Chicago quite as usual—she then owed her operatic allegiance to the Chicago Opera Association instead of the Metropolitan Opera Company—and was informed by Mr. Campanini that on such and such a date she was to give a recital for such and such persons who had applied to him for her services.

"What! Romances, lieder, songs! I have not the voice for them. I have a big, operatic voice. I should be a fish out of water on the recital platform."

Maybe the Maestro thought so too; maybe he didn't. There, at any rate, was a contract all made out in the mysterious fashion in which contracts come



Photo by Arnold Genthe
Julia Claussen, Distinguished Scandinavian Mezzo-Soprano

into being; and when the appointed day came, Mme. Claussen came, too, to her recital date. Moreover, she acquitted herself with such distinction that the reviewers all waxed enthusiastic, and willy-nilly, she found herself burdened with a reputation as a recital artist.

Opera Helps Recital Work

"That first program, not unnaturally, I made up chiefly of arias; I think I had six of them in all. I did that not be-

cause arias seemed to me even at that time to be the proper stuff for recital programs, but because the public always liked them and I knew that I could do them as they should be done. Of course I have always sung songs for my own pleasure, but before this rather fortuitous venture I had not supposed that I could deliver them in a manner suitable to the concert-hall. In the interval since then, I have become sufficiently sure of my powers to find in recital work a joy all its own. When I am singing in opera, it is opera I like best; when in recital then it is recitals that I wish to keep at forever. As a matter of fact, I suspect the two kinds of work may have a mutually beneficial effect. One gets refreshment from changing from the one genre to the other. The one thing to be avoided is getting into a routine attitude of mind toward either. In opera, more physical strength is required, more sustained emotion. On the other hand, while you can to a certain extent deceive an operatic audience as to your real condition, in case you are not at your best, the first tone you emit in a recital either dooms you or grants you the chance to gamble further. You must give each succeeding number an atmosphere all its own; your intellect must be awake and stirring all the while.

An Aria on Every Program

"As a singer of operatic reputation, I feel it only right to give an aria on every recital program. Besides this, my general rule is to use a group of classic things; some Schubert and Schumann and Brahms or other equally standard songs; some examples of our really lovely Scandinavian vocal music; and then some American songs. Hageman, La Forge, Housman, to take a few names

at random, almost always furnish interesting material. John Alden Carpenter, too, is a composer whose songs deeply interest me. A man who chooses a text by Tagore, as he does, is almost certain to write more beautiful music than a man who sets some 'I love-you-do-you-love-me' doggerel. Lighter songs are legitimate as encores, but they do not seem to me to belong in the body of a program. Of course it is those songs which win the biggest applause. But nothing good is ever gained without some sacrifice, and I for one believe that those of us whose position is assured should raise ourselves above the temptations of sensationalism. If we don't give the public the very best music we know, no one will. We have some other duty toward the people we sing for than simply to accept their money." D. J. T.

Ralph MacFadyen on Booking Tour

Ralph J. MacFadyen, manager of the Universal Concert Bureau, New York, is at present on an extensive booking tour. Artists on Mr. MacFadyen's list include Giulio Crimi, tenor the Metropolitan Opera, who leaves New York, May 1, to sing leading tenor rôles at the Colon in Buenos Aires; Jeanne Gordon, contralto of the Metropolitan, who also leaves in May for Paris. She will return in the early fall for concert tour booked for her by the Universal Bureau. Maurice Dambois, now touring Europe, is scheduled to return to New York next January to fill engagements already booked. Paul Reimers, tenor, who sails for London in June, will be heard in Detroit, Mich., April 6. Kathleen Hart Bibb, soprano, and Frank Bibb, pianist, have been heard in many recitals this season. Mr. Bibb has a number of Eastern engagements and Miss Bibb returned to Minneapolis recently to appear as soloist with the Minneapolis Symphony.

Ruth Kemper and John Duke Give Recital in Cumberland

CUMBERLAND, MD., March 26.—An audience not very large but highly enthusiastic attended the concert of Ruth Kemper, violinist, with John Duke as accompanist, at the Maryland Theater recently. Both artists acquitted themselves with distinction.

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Seattle Post-Intelligencer



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Baltimore Morning News

MR. VERTCHAMP GIVES PLEASURE BY THE COMBINATION OF RIPE MUSICIANSHIP AND INDIVIDUAL STYLE.

New York Evening Mail.

POSSESSES FEELING, A SENSE OF HUMOR AND AN ARTISTIC APPRECIATION OF VALUES.

Baltimore Sun.

PLAYED WITH MUCH OF THE FINESSE OF KREISLER AND SOME OF THE PASSION OF YSAYE.

San Francisco Chronicle

A DIGNIFIED REPOSE, GREAT LUCIDITY OF TONE, AND A SINCERE GRAVE EMOTIONAL POWER.

New York Sun

HE WAS RECALLED AGAIN AND AGAIN WHEN HIS REMARKABLE PERFORMANCE TOOK THE AUDIENCE BY SURPRISE. HE IS A VIOLINIST OF THE FIRST RANK.

Calgary Daily Herald.

FOR REMAINING AVAILABLE DATES

SEASON 1921-1922

MANAGEMENT
J. H. ALBERT MUSICAL BUREAU

NEW YORK ADDRESS
55 LIBERTY STREET
NEW YORK CITY

How Cecil Fanning, Baritone, Enacts the Rôle of Successful Litterateur

Never Writes Until Work Becomes Almost Obsession, Says Poet-Singer — Has Written New Libretto for Leoni — Not to Return to England for Summer

AT the mention of Cecil Fanning's name, three impressions immediately impose themselves. The first of these is that of his singing; the second, his poetry, and the third, his association with H. B. Turpin, his first and only teacher, and for some twenty years, his constant associate and accompanist.

By reason of the second of these, Mr. Fanning is unique among musicians. He is one of those rare artistic spirits claiming kinship with Rosetti and Blake. Despite the fact that for some twenty years he has pursued the profession of singer, he has found time to woo the muse of verse, and as poet has shown a fertility astounding.

"I never write anything," said Mr. Fanning in speaking of his verse, "until I feel I have to. When I think of something, a verse, a play, I leave it unwritten. I try to disregard it, and only if it returns, obsession-like, to haunt me, do I finally feel I have to write it down. Before I do write something, I am generally a very unpleasant person to be with, sulky and depressed."

To this, the genial Mr. Turpin, who was present, gave his assent. "I always know when something is coming," he said. "Mr. Fanning is very quiet, and serious, and I just leave him alone.



Cecil Fanning, Baritone, During One of the Moments When He Turns from Music to Literature

And Mr. Fanning's output usually justifies his quiet."

"There is quite enough poor literary stuff in this world," continued Mr. Fanning, "so I try to limit my writings. My 'Flower-strewn Threshold' was that way. I dreamt the story of that, but I merely put it out of my mind without thinking of it, but it kept recurring again and again, and finally I wrote it down."

"And it is one of the best things you ever did," interposed Mr. Turpin.

"Just now I have practically com-

pleted a libretto which Franco Leoni requested me to write for him. It is on an American Indian subject, and I culled much of my material from the Black Crow tribes, while my atmosphere I gained in my visits to our Southwest. This summer for a spell I shall devote myself to giving it its final touches, and also to writing a libretto on the Third Empire, a subject which has a great fascination for me."

"I have been going back to my Dumas; I have almost finished reading all his works again. They are delicious, and

I shall try to make a play dealing with the Louis Napoleon régime."

"Yes, you know, we are not going to England, as we planned," joined in Mr. Turpin. "We are going up to British Columbia, my wife and I, and Mr. Fanning is to join us there, and there we shall be able to accomplish a good deal of studying."

"Somehow we feel as though the political unrest in England had made a change in artistic conditions. Whereas, when we returned from England last fall, leaving our promises to go back for a tour, England seemed to be hungering for German music, now we think that there has been a reaction against it. It is the same in our own Western States; I believe that they are more set against German music now than they were during the war, when the stronghold against Teutonic art was in the East."

"Mistake to Sing Translations"

"In my estimation," said Mr. Fanning, "it is a mistake to sing translations. Take Wagner; the sonorous sense of his writings decidedly loses by translation. For instance, the alliterative quality which reveals itself not only in a repetition of the initial letter but as well in a repetition of syllable and vowel is untranslatable. For instance, such a sentence as 'Wake from thy dreams, out,' and others which I have found in our translations indicate how far astray we have gone in our translations."

F. R. G.

Choral Forces of Thief River Falls Give First Program

THIEF RIVER FALLS, MINN., March 19.

—The Choral Society of this city, conducted by Maude L. Johnson, gave its first concert at the Auditorium, recently. An admirably balanced program including numbers by Wagner, Strauss, Brahms and Tchaikovsky was given by the chorus of fifty voices. Solo numbers were interpreted by Mrs. Irma Mallory Fisher, Mrs. O. F. Mellby and Grace Iverson. Ausilga Sorenson, violinist, and Laura Forde, pianist, were heard in solos. The choral club was formed last November and has been constantly rehearsing since that time.

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Aeolian Hall, New York

THE NEW YORK CRITICS ACCLAIM JEAN BARONDESS

A GREAT SUCCESS IN RECITAL
CARNEGIE HALL, Mar. 19th, 1921

WHAT THE PRESS SAYS:

Young Soprano Shows Great Improvement Since Debut

TRIBUNE: Miss Jean Barondess, soprano, who gave her first recital here last season, sang at Carnegie Hall last evening. In her first song, Donaudy's "Villanella," it was evident that Miss Barondess has made great strides in her art within a year. Her beautiful voice is now firmly placed and used with such skill and authority as to display its full lusciousness and dramatic quality. Not only has Miss Barondess been richly endowed by nature, but her voice has been excellently trained.

In an unconventional program of Italian, French, Russian, Jewish and English songs she held the attention of her audience both by her admirable singing and the charm of her interpretations. A most promising young artist, she should have a brilliant future.

TIMES: Jean Barondess, widely known as a concert soprano, gave a recital last evening in Carnegie Hall with artistic collaboration at the piano by C. V. Bos. Miss Barondess's songs were properly chosen to show her advance as an interpreter of such lyric pieces, avoiding operatic echoes from her seasons in Cuba and Peru.

MORNING TELEGRAPH: The first recital to be given by Jean Barondess since her return to America, after a tour with the Bracale Opera Company through South America and the West Indies, took place at Carnegie Hall last evening before an audience promptly on hand with merited applause.

Miss Barondess displayed an unusual degree of power, sweetness and dramatic expression in a voice of lyric soprano quality. Her program was novel in that it presented a number of "first-time" selections and translations made by and for the singer. Opening with an

Italian group, she presented groups in Russian, Jewish, French and English.

In the major portion of her program Miss Barondess was accompanied by Coenrad V. Bos.

HERALD: Miss Jean Barondess, American soprano, who has recently returned from a tour with the Bracale Opera Company in the West Indies and South America, gave her first song recital of the present season last night at Carnegie Hall, with Coenrad Bos at the piano. Her programme comprised Italian songs, with Soderro's new lyric, "Insonnia"; French, Russian and English groups, the latter set containing Kramer's "Now Like a Lantern," and three Jewish numbers by L. S. Weiner (dedicated to her), with the composer at the piano. Miss Barondess is said to have undergone some severe vocal study since she gave a recital here last season. Her singing last night showed marked improvement. With a fine voice and genuine musical feeling her tones were much steadier and had more clearness and her general work more smoothness. Her progress in her art was distinctly praiseworthy.

STAATS-ZEITUNG, March 20: Her voice, a dramatic soprano, which is also adapted to the purely lyric, revealed magnificent surety and secure intonation. Her vocal art was more under control and her power of expression has developed. In a word, the execution of all her performances was triumphant. She has recently devoted herself to serious studies, which have in truth accomplished their purpose. (M. Halperson.)

THE EVENING SUN, Wednesday, December 24, 1919: A fresh voice of sweet quality is hers, as well as good training in its use and placement. The audience which heard her clearly liked her work, and found her equal to the range of pieces her programme set forth.

THE EVENING MAIL: Where pure singing was required, Miss Barondess displayed something of the true bel canto style, and in more dramatic numbers, such as those by modern Russian composers, her emotional resources were quite convincing.



THE WORLD, Wednesday, December 24, 1919: Miss Barondess possesses dramatic instinct and appears to get at the root of a song. The interpretative side of her art is the best developed.

In Opera: With the Bracale Opera Company in Lima, Peru

LA CRONICA: The debutante Mimi was Juanita Barondess, young and handsome. She possesses a fresh voice of wide range that she manages with taste and warmth. She has limpid high notes. Her Mimi of yesterday has nothing to envy in those that have preceded, including Carmen Melis.

GREAT SUCCESS OF BOHEME

EL COMMERCIAL: When the disputed opera of Puccini, "Boheme," finds as interpreters good artists, it may be listened to not only with interest but with pleasure, and that is what happened at the Forero Theater.

Years have passed, many years have passed since the public of Lima had the opportunity of hearing the opera sung by such a splendid group of artists as those that had charge yesterday of its interpretation.

It was a complete success, such as we do not remember since the days of the sopranos, La Longhi and La Grenzi, who sang "Boheme" for the first time twenty years ago.

With the pathetic rôle of Mimi, Gina Barondess, the North American artist, who came to take the place of Carmen Melis, made her debut.

Young, with a beautiful figure, the debutante was received with sympathy from the first moment she made her appearance on the stage, and, at the end of her aria, despite a little nervousness in the beginning, she had already conquered the public with her excellent vocal qualities.

La Barondess possesses a fresh, delicate voice of sweet quality, especially in the upper register, which she emits without the slightest effort. In a word, she is an artist with a great future before her, because she has a beautiful voice and dramatic talent, qualities that will bring her very high in her career.

The public applauded her with warmth when bringing her before the curtain.

Stracciari, the wonderful baritone, was a Marcello such as we will never see again. In conclusion, it was a "Boheme" that one does not forget.

LA PRENSA: With the afternoon performance of yesterday, the Bracale Opera Company accomplished one of the most spontaneous triumphs of its successful season. They gave "Boheme," the most popular of Puccini operas, and that brought as a consequence a numerous and elegant audience. * * *

The part of Mimi demands fire, passion, a warm voice and dramatic intensity in action, diction and gesture. Miss Barondess debuted in the part of Mimi. It certainly proved to be the rôle perfectly suited to the lyric aptitude of the debutante. Miss Barondess, with her agreeable voice of wide range, sure and flexible, and with an undisputed control of her vocal and musical faculties, knows how to give an extraordinary effect to the dolorous heroine of Murger's drama.

A little timid in the first few moments, the freshness and suave power of her notable vocal faculties caused an increasing enthusiasm in the public. It brought her at the end of the opera, after the pathetic scene of Mimi's agony, an ovation as unanimous as affectionately cordial.



MISS BARONDESS AS "MIMI"

MANAGEMENT: S. HUOK'S MUSICAL BUREAU, 47 West 42nd Street, New York

Personal Representative: Lazar S. Samoiloff

CASELLA: MUSICAL PATHBREAKER

A Remarkable Musical Personality, Adored by Some, Anathema to Others—A Glance at the Later Works of the Italian Modernist Who Will Visit America Next Season—His "Musical Films" Picture the Hell of War

TIME was when the writing of two major thirds conjoined, or the linking of parallel sevenths or ninths meant tonal damnation to the daring composer. He must perforce wander a forlorn Ishmael in the desert of his own dreams, and see his visions quite by himself.

But nowadays major thirds can just about do as they please and there is no one who may say them nay. This tonal freedom has been brought about by such men as Debussy, Stravinsky, Cyril Scott and Alfredo Casella, men who have had the courage to think for themselves and work out their own harmonic salvation. And the latest and the most daring of these is Casella.

Alfredo Casella in fact explored farthest into the realm of undiscovered chords, and his has been the adventurous spirit which has brought back new and startling sensations to the auditory nerve of the public ear. This has all been rather disconcerting to the ear in question, for after having been twitched into alert attention by Wagner and Debussy in turn, it had almost dozed off again, into quiescent acceptance of the new harmony; and now, here is still another of startlingly different composition which demands recognition. All of which has made Casella one of the most talked-of composers of our latter-day moderns.

To some, Casella is a light shining in Philistine darkness, while to others he is an iconoclast in whose hands no scale, be it Oriental, Hellenic or Occidental, is entirely safe. Meanwhile the young Italian continues to produce an astonishing number of works, despite his

academic duties at the St. Cecilia Academy of Rome and his artistic tournées abroad.

With reference only to his orchestral compositions, we find him producing a first symphony in 1905 when he was barely twenty-two years of age. This was followed by a second in 1908 and in 1909 saw the production of his Rhapsody for orchestra entitled "Italia" and his Symphonic Suite in C.

The New Casella Presaged

In this suite we have the presage of the new Casella, though it still bears more of the traditional stability of rhythmic construction than he adheres to later on. The suite has been played by every orchestra of prominence abroad and is a powerful composition, but it belongs to the transitional stage, as does his other popular work, "Le Couvent sur l'Eau."

It is, however, in his "Notte di Maggio" that we have the first introduction to the real individuality of Casella. This work was produced in 1913 in Paris, and it may well be said to have taken the critics and the musicians by the ears. Fierce and wordy battles were fought. The mêlée centered around a momentous question—should the triad of B major ever be allowed in polite musical society superimposed on the triad of B minor without an exchange of courtesies, as it were? Polemics were waged in pages of frantic ink, but nobody seemed to get anywhere with the question. So at last

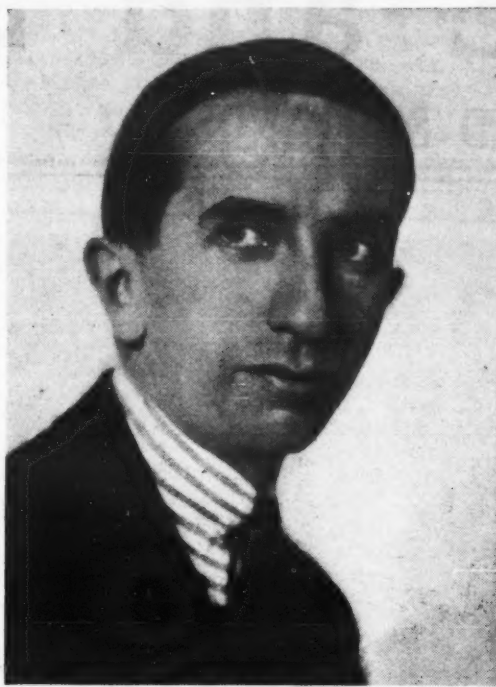


Photo by Franz Loewy

Alfredo Casella, a Musical Iconoclast, Among the Outstanding Contemporary Italian Composers

the "Notte di Maggio" was allowed to live on as the guardian of a new and fearful truth, shuddered at by ears accustomed to harmonic gospel according to Bach, tolerated by those who had read the gospel according to Debussy and accepted as gospel by a newer generation which was gospelless.

Two Musical Children of War

Casella was still in Paris when the War broke out and he saw much of the material and spiritual agony of France in her darkest hours, and out of this chaotic upheaval of emotions were born two of his finest inspirations, "Pagine di Guerra" and "Elegia Eroica." The first was written primarily for piano for four

hands, but the work from the beginning demanded the more tempestuous fury of the orchestra. How otherwise express such pictures as the "Defile of Heavy German Artillery," with their gigantic howitzers crunching the earth like monstrous pre-historic pachydactyls? Or the third picture, "Charge of Cossack Cavalry," with the wild rhythm of battling steel and groans of dying horse-men? And with what infinitely more pathos the orchestral palette could convey the scenes entitled "Wooden Crosses in Alsace" and "Ruins of the Rheims Cathedral."

The last picture of these musical films, as they are called, is entitled "Crossing of the Italian Cruisers." This is a thrilling apotheosis of victory which crashes in tremendous chords upon the ear and communicates that exaltation of soul to the audience under which the composer, himself, must have labored.

In the "Elegia Eroica" (1917) Casella offers his tribute to the memory of the heroic souls who were mowed down on the field of battle. It is the expression of human grief, tempered by resignation, a glorification of that sacrifice which is the supreme answer to the call of country. To many this work appeals as the finest of all that the young composer has produced.

Another work of Casella which was originally written for piano, but on account of its greater orchestral possibilities was transcribed for orchestra in 1920, is his "Pupazzetti," composed in 1916. This shows the composer in his lighter vein when with a twinkle in his eye, and with the barest possible smile on his lips, he mockingly assures you that he is quite serious. It reminds one of the quartet of chattering beldames in "Le Couvent sur l'Eau" whose toothless innuendoes he portrays so grotesquely by aid of some flute "pizzicatos," the xylophone and celesta.

Since writing his "Elegia Eroica" Casella has devoted most of his energies to other forms of composition, critical writings and a transcription of Mahler's Seventh Symphony for piano. It is to be hoped that his coming visit to America next season will furnish him with the material for another orchestral work, a second symphony "From the New World" translated into modernese.

E. D.

A TRIUMPH FOR THE TEACHING OF LAZAR S. SAMOILOFF

BEL CANTO VOCAL STUDIO

Carnegie Hall, New York

JEAN BARONDESS

PRAISED BY CRITICS in Carnegie Hall Recital, New York, March 19th

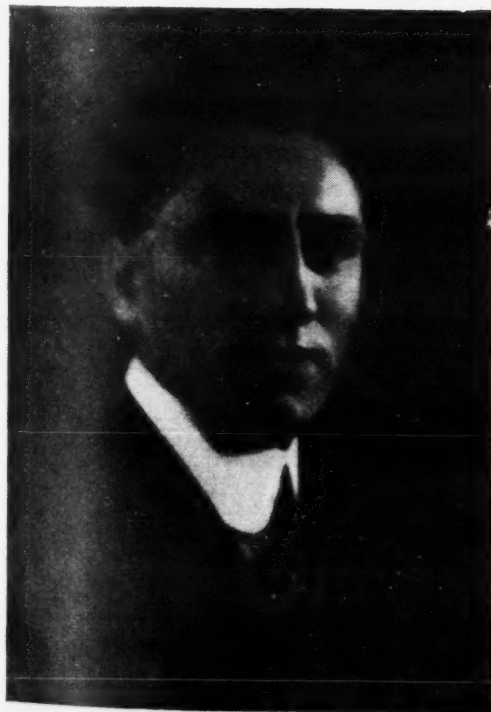


Photo by Maurice Goldberg

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New York "Morning Telegraph," March 20, 1921—Miss Barondess displayed an unusual degree of power, sweetness and dramatic expression in a voice of lyric soprano quality. Her program was novel in

that it presented a number of "first-time" selections and translations made by and for the singer.

New York "Times," March 20, 1921—Miss Barondess's songs were properly chosen to show her advance as an interpreter of such lyric pieces, avoiding operatic echoes from her seasons in Cuba and Peru.

New York "Staats-Zeitung," March 20, 1921—Her voice, a dramatic soprano, which is also adapted to the purely lyric, revealed magnificent surety and secure intonation. Her vocal art was more under control and her power of expression has developed. In a word, the execution of all her performances was triumphant. She has recently devoted herself to serious studies, which have in truth accomplished their purpose.



Miss Barondess as "Mimi" To Lazar S. Samoiloff:

"All my knowledge in singing and all my experience I owe to you. You are a great teacher, and your spirit has been the inspiration of all my success."

(Signed) JEAN BARONDESS.

Available time for lessons next season limited. Applications should be made now.

NELLIE and SARA KOUNS

"THE MIRROR-VOICED SOPRANOS"

SENSATIONAL SUCCESS WON IN TOPEKA



Photo by Foulsham & Banfield

Topeka Daily Capital, March 19:

"Every little girl has dreams of the day when she will return to her home town amid the applause of her former playmates, with their flowers in her arms, and bow her acknowledgment of the praise of her home town. If Nellie and Sara Kouns ever had such dreams, when as little girls they began singing in Topeka, they must have been realized last night when hundreds of their friends, and other hundreds who boast of being from the Kouns' home town, turned out to hear the two girls in their first home town concert. It is seldom that singers come straight from a debut in Paris to sing to the folks at home.

"The Kouns girls have improved, both in their singing voices and in their stage presence, since the days when they sang in Topeka.

"Nellie's voice has become a trifle more clear and true; Sara's voice has grown in power and feeling. But they are still the girls whom Topekans have followed and waited for. The reception they received last night, the appreciation which their hearers gave each number, and the way in which the entire house refused to go home long after the last number had been sung, should leave in the hearts of the Topeka girls little doubt that their home town is glad to see them and to hear them.

"The program was one which set off admirably the unusual blending of the girls' voices. One number particularly, Mozart's 'Sull' Aria,' gave a wonderful opportunity for a demonstration of the blend of the two voices, for in many passages it was impossible to tell which girl sang.

"With the exception of encores, few numbers of the program were in English. The entire program was not quite operatic, yet of a classic nature, which showed admirably the ability of the two singers in the more difficult forms of singing. One of the loveliest and most popular groups was one including three folk songs, 'O Sole Mio,' 'Love Has Come to Stay' and the 'Humoresque-Suwanee River' combination.

"The sisters wisely and effectively sustain their relationship throughout the program, with charming results. From the little mannerisms of holding hands, and the similarity of their dress, they sustain that relationship which has made them unusual figures in the musical world."

The Topeka Daily State Journal, March 19:

"It was with a sincere feeling of pride that 3,000 Topekans rose to their feet in genuine ovation last night when Sara and Nellie Kouns, known internationally for their voices, appeared on the stage to give their first professional 'homecoming' concert at the auditorium. The greeting was noticeably effective to the two beautiful singers—many tears of gratitude were quickly brushed away during the singing of their first numbers.

"When they appeared on the platform for the first time, the audience rose as a tribute, and the same spirit of enthusiastic appreciation of the work and standing of these artists was maintained throughout the evening. Encores were the rule instead of the exception and the enthusiasm ran high.

"They have lovely voices, light and truly lyric in quality. Their intonation is accurate. They sing without apparent physical effort and their stage manner is charming. More than that, the two voices blend beautifully. The most critical listening failed often to distinguish which one was singing the upper and which one the lower part. Their musical style is excellent. Their whole performance is one calculated to give pleasure and enjoyment."

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Exclusive Management: Daniel Mayer, Aeolian Hall, New York

Vivid New Music Introduced by Longy Forces in Boston

Eva Gauthier Among Soloists at Association's Concert of Novel Music

BOSTON, March 25.—One attends the concerts of the Boston Musical Association with an avid anticipation for the enjoyment of the new works which the resourceful and tasteful Mr. Longy includes in his programs. Were it not for just such an institution, where could one hear those fascinatingly exotic productions of Scott, Delage, Stravinsky and others? The happy absence of routine conventionalities gives these concerts that distinction which attracts a most discriminating musical patronage.

The third concert of the Boston Musical Association, held at Jordan Hall, Wednesday evening, March 23, served to introduce a number of the newer examples of contemporary music. There was the American composition, Daniel Gregory Mason's Sonata for Clarinet and Piano, ably played by Paul Mimart and Susan Williams. Mme. Gauthier's exquisitely pure voice was heard in a highly artistic interpretation of Respighi's "Il Tramonto," for mezzo-soprano and string quartet. Mildred Ridley, cellist, and Elizabeth Siedoff, pianist, gave a stirring performance of the finale from Boellmann's Sonata in A Minor. To Mme. Gauthier, again, we were indebted for charming interpretations of ultra-novel and ultra-modern songs by Scott, Delage and Stravinsky. Besides being most fantastic in conception, they were accompanied with highly varied groupings of instruments. Mme. Gauthier's impeccable intonation, thorough musicianship and interpretative skill stamped her as the finest interpreter of modern song we have heard.

In contrast with these interesting tidbits, the concert closed with Pizzetti's tremendously serious Sonata in A for Piano and Violin, in which the gifted Italian composer has embodied his re-

actions to the turmoil and suffering of war and to the joy of ultimate peace. It was given a powerful performance in all its tragic, dolorous and heroic splendor by Heinrich Gebhard, pianist, and Harrison Keller, violinist. Mr. Keller, who had prepared the highly involved violin part at very short notice, played with rare dash, warmth of tone, intense

feeling and alert sympathy. His exposition of the music disclosed his excellent musicianship, and technical difficulties were evidently quickly submerged under a vivid and dramatic interpretation. Mr. Gebhard, too, rose heroically to the occasion. His gorgeously warm tone, his musicianly phrasing and characterization, his dramatic fire and his masterful presentation of the music in conjunction with Mr. Keller, invested Pizzetti's sonata with an imposing significance. Both artists and sonata were enthusiastically greeted. H. L.

DEVOTE PROGRAM TO MS. WORKS OF BALTIMOREANS

Event Marks Innovation in Local Musical Circles—Many Attractive Compositions Heard

BALTIMORE, MD., March 23.—The fifth and final matinee at the Little Lyric yesterday brought this series to an impressive close with a program comprising manuscript works of Baltimore composers. To the writer's knowledge this marks the first public recital of this nature in our local musical circle. The interest manifested by the public and the press was indeed encouraging to our creative musical workers. The various compositions showed evidence of contemporaneous development and modern trend.

George F. Boyle's Sonata for Viola and Piano was the most pretentious number listed. As played by the composer at the piano with Frank Gittleson, viola, the finest features of the work were made clear. J. Norris Hering was represented with a setting of "Remember Now Thy Creator" for baritone and piano, in which the composer was assisted by Walter G. Johnson. Gustave Strube's contributions were unfortunately omitted through the absence of the violinist chosen for their performance. Charles H. Bochau's "Valse Fantasia" for piano, played by Max Landow, proved a brilliant composition. Two Scotch poems, "Hame" and "My Nannie O!" written in folk-song style for quartet of women's voices, by Franz C. Born-

schein, were sung by Louise Schroder, Agnes Zimmish, sopranos; Alice Seipel and Mildred Albert, altos. Alfons W. Schenuit, with the assistance of Herbert Bangs, presented a Tone Poem for violin and piano. The members of the Treble Clef Club under the direction of Eugene W. Wyatt sang Theodore C. Foote's "The Silent Land." Edwin L. Turnbull's "Good Bye" and Eugene W. Wyatt's "Blow, Blow, Thou Winter Wind" and "Under the Greenwood Tree." This group of choral compositions contained much grateful and appealing music.

Through error George F. Boyle, whose works were presented by Max Landow at his recent recital at Peabody Conservatory of Music, was referred to as "assistant" to Mr. Landow, instead of associate. Both are equal members of the faculty at the conservatory.

F. C. B.

Change in Lhevinne Program

The Rachmaninoff Suite for Two Pianos, which Josef Lhevinne had planned to present at his April 2 recital in Carnegie Hall, with the assistance of Mme. Lhevinne, has had to be eliminated. The revised program will offer the Thirteen Variations and Fugue of Beethoven, Weber's "Invitation to the Dance" in the Tausig arrangement, a group of Rubinstein numbers and one by Chopin.

May Korb is engaged as soloist with the Symphony at Erie, Pa., for April 17. She has just finished her second season under the Friedberg management.

Frederick Gunster Takes Recreation Between His Tours



Frederick Gunster, Tenor

On his way from concert engagements in Canada to a tour of the Southern States, which is taking him down as far as the Gulf, Frederick Gunster, tenor, made a stop-over in Atlantic City for some of the recreation which is necessary to even the most indefatigable of singers. Brisk horseback-riding along the beach, in the bracing ocean air, was one of the chief features of Mr. Gunster's program of relaxation.

The postponement of Guiomar Novaes's departure for Brazil has made possible the arrangement for another New York recital for the brilliant young pianist. She will play her program on the afternoon of April 16 in Aeolian Hall.

MARY MELLISH

Soprano, Metropolitan Opera Company
HER SUCCESSES IN CONCERT



ALBANY KNICKERBOCKER PRESS, Feb. 17, 1921:

"The rare purity of Mary Mellish's tone, the velvet softness of her middle register and the refinement of musical style are a hallmark of artistry of which she may well be proud."

PITTSBURGH (KAN.) HEAD- LIGHT, May 1, 1920:

"Miss Mellish brought to her work a voice clear, true, sweet toned, and well schooled, and delivered the Handel music with fine understanding. She won her hearers so completely that all will hope for further opportunities to hear her. Her work showed authority and admirable finish. Her 'Rejoice' and 'I Know That My Redeemer Liveth' had special appeal, bringing out the richness and warmth of her tone beautifully."

ALBANY TIMES-UNION, Feb. 17, 1921:

"Since her last appearance in concert here, Mary Mellish has gained a broader sense of that mysterious something which is part and parcel of an inspired singer. Not merely possessed of an equipment of technics by means of which she can manipulate her voice, and propel it through a series of mechanical stunts, but gifted with that unconscious, ever-increasing grip on the eloquence of inspiration which no amount of training could produce. Mary Mellish has a voice of beautiful clarity, which was revealed in her programmed numbers."

THE SPRINGFIELD REPUBLICAN, Nov. 22, 1920:

"Mary Mellish gave a musical treat of the highest order."

NEW YORK TRIBUNE:

"Her voice has an agreeable roundness and a reserve, which permitted her to be effective in dramatic moments."

NEW YORK EVENING TELEGRAM:

"The voice is warm and even and the quality very agreeable."

NEW YORK AMERICAN:

"Personal and vocal charm."

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Aeolian Hall, New York

HADLEY CONDUCTS OWN RHAPSODY IN COLUMBUS

Stransky Also Heard with New York Philharmonic—Orpheus and Other Organizations Give Programs

COLUMBUS, OHIO, March 21.—The New York Philharmonic, with both Josef Stransky and Henry Hadley conducting, was heard in concert on the evening of March 17, at Memorial Hall under the auspices of the Women's Musical Club. The program began with a Prelude, Choral and Fugue of Bach, followed by César Franck's Symphony in D Minor. Both were splendidly played, Mr. Stransky conducting. Mr. Hadley then took the baton and conducted his own rhapsody, "The Culprit Fay," also the Saint-Saëns Concerto in A Minor for Cello, in which Leo Schultz, of the orchestra

was the soloist. Both the numbers were much applauded and both Mr. Hadley as composer and Mr. Schultz as soloist were recalled numerous times. The remainder of the program included excerpts from "Parsifal" and the Overture to "Tannhäuser."

The Orpheus Club of Cincinnati, brought by the Khorassan Band, with Florence Evans, contralto, gave a concert at the same hall on March 13. The club, which is composed of ninety business men, offered three numbers all of which were exceedingly well sung. Mrs. Evans was well received in "O Don Fatale" from Verdi's "Don Carlos." The band which is a new organization, demonstrated the marked improvement effected since its first concert.

The Musical Art Concert, on March 8, was excellent in every way. This organization which at the time of its in-

ception was a mixed chorus, became a female chorus during the war owing to the absence of so many of its male members on military service. It is probable that the male section will be reorganized next season. Samuel Richard Gaines, who has conducted it since its organization, led his forces through an interesting program. Of especial interest was "Look Off, Dear Love" by Gladys Pettit Bumstead, a Columbus composer. Marian Wilson Haynie, pianist, was soloist.

ELLA MAY SMITH.

Patton to Sing at Worcester Festival

Fred Patton, baritone, has been engaged to sing at the Worcester Festival next October. His rôles will be Apollon and Moneylove in Edgar Stillman-Kelley's "Pilgrim's Progress," and Brander in Berlioz's "Damnation of Faust."

Flonzaley Quartet Makes Its Début in Jersey City

JERSEY CITY, N. J., March 15.—For the first time in its history the Flonzaley Quartet played in Jersey City, on Monday evening. The quartet was the guest of the music department of the Woman's Club, Mrs. Paul Seydell, chairman. The Flonzaleys played a Mozart Quartet also two movements of one by Smetana, two "Indian Sketches" by Griffes, a Nocturne by Borodine and Tchaikovsky Scherzo.

A. D. F.

Bernice Mershon, soprano, who was heard as Carmen in New Orleans and afterwards sang in grand opera in Italy and France, has forsaken that field for musical comedy.

Many Musical Organizations Wax Enthusiastic Over the Vocal Artistry of IDELLE PATTERSON SOPRANO A Few Direct Reports of Current Appearances

10 E. First St.,
Corning, N. Y.

Haensel & Jones,
Aeolian Hall,
New York.

Dear Sirs:

I must write and tell you that we consider Idelle Patterson the most satisfying artist that has ever appeared in Corning, and we have had several mighty good ones.

To my mind she embodies the full equipment necessary to a successful singer - beauty of voice, unusual intelligence of a high order and great personal charm. She was captivating the other night at our Musical Art concert, and I have never heard a Corning audience more enthusiastic. She was recalled again and again which is quite remarkable here.

We thank you for sending us such a splendid artist.

Sincerely yours,

Feb. 9th 1921.

Mrs. Clara C. Eva Huntington Corwin

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March 2nd. 1921
Mess. Haensel & Jones
Aeolian Hall,
New York City.
My dear Mr. Haensel:-

It may interest you to know that Mme. Patterson who sung for us last night at the Apollo concert scored a marked success. The Academy was crowded with the best people of Brooklyn and from her opening number she had them at her command. She had the rather unusual experience of being compelled to repeat one number in a group of songs before she was permitted to complete the group. Your recommendation of her to me was fully sustained and I shall take pleasure in suggesting her name for concert work whenever I am consulted.

Very truly yours,

Chas. H. Parsons

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AEOLIAN HALL

NEW YORK CITY

Spalding Recital Included in Wichita Series

WICHITA, KAN., March 26.—Albert Spalding gave a recital here on March 26. The concert was the third of the series under the management of the Brown-Rutledge Bureau. Throughout the performance the artist held the attention of his listeners, and even after the close of the concert and repeated recalls, the audience departed only reluctantly. T. L. K.

Jessie Isabel Christian Gives Final Concert of Waterloo Series

WATERLOO, IOWA., March 26.—Jessie Isabel Christian, soprano of the Chicago Opera Association, gave a concert in East High auditorium March 16 as the final number of the school lyceum course. In a ballot, taken on the seven numbers of the course, Miss Christian's concert was voted the best of the course. Her last number, "Indian Bell Song," from "Lakmé," was the most appreciated. Miss Christian was accompanied by Mr. Williamson and Miss Cox. The soprano is a native of Iowa. B. C.

Ponselle Sings on "President's Day" at Rubinstein Club

The fifth afternoon musicale of the New York Rubinstein Club was given Saturday, March 19, in the Waldorf-Astoria. Rosa Ponselle of the Metropolitan gave a recital. She was assisted by William Tyroler, pianist. It being "President's Day," over 150 presidents of the leading clubs of the city were among the guests of honor.

Leila Topping is booked for a number of spring engagements in New Jersey to present her program of "Russian Tone Pictures." Miss Topping is presented by Concert Direction, Annie Friedberg.

Sousa's Band, now in its twenty-ninth season, will make its first visit to Mexico next summer. The organization will make a Western tour beginning in August and will then proceed to Mexico and to other Latin-American countries.

Shirley Devotes Book to the "Sweet Seraphic" Viola d'Amore

Authority on Ancient Instrument Publishes Well Planned Volume

LIKE other families of musical instruments which have disappeared from actual use, and whose members, in so far as they have survived the flight of time, now repose within glass cases in museums, the violas were once a numerous phratry. Yet while the viola da spalla, the viola da braccio, the viola da gamba, the viola pomposa have become obsolete in the course of 300 years, the viola d'amore, though at times it appeared to be obsolescent, still has its lovers and, because of certain of its tonal qualities, such composers as Massenet, Puccini, Charpentier, Loeffler and others have used it in their scores with admirable effect.

Paul Shirley, whose "The Study of the Viola d'Amore" (New York: Carl Fischer) has recently appeared, may be considered an authority as regards its technique, proper use and literature (to which he himself has contributed some excellent numbers), and his carefully planned book is unquestionably a contribution of practical and esthetic value. A short historical introduction (the text throughout is trilingual, in English, French and German) precedes the author's preface, in which he makes clear that the viola d'amore has every right to be regarded as a living instrument. Then follows a text section, with musical illustrations, devoted to the fourteen strings, original and sympathetic, of the instrument, and explaining which modern violin, viola and guitar strings are suitable for use. The practical application of this information is next discussed, and is followed by the exercises, progressively arranged and covering



Paul Shirley, Viola d'Amore Soloist

every phase of the instrument's technique, including natural harmonics and a detailed table of the rich variety of double stops of which the string system of the instrument permits the use. There is also a complete list of the music available for viola d'amore playing.

Subject Comprehensively Covered

The book, of course, presupposes a knowledge of notation and some other string instrument. There can be no question as to the thoroughness and care, the clear and comprehensive manner in which Mr. Shirley has covered his subject from the practical and esthetic points of view. A fine reproduction in colors of the writer's own Joh. Anton Stauffer (1779) viola d'amore is a feature of the work.

It is highly probable that the viola d'amore will never attain the universal popularity of the violin. But Berlioz praises its "sweet, seraphic tone," and any who may have listened to Mr. Shirley exploit its sonorities in concert

will agree with the great Frenchman's dictum, for a mellow roundness and dramatic expressiveness, emphasized by the sympathetic vibration of the unplayed resonance strings, characterize the tone quality of this viol of older days. Its possibilities, as the author of "The Study of the Viola d'Amore" has shown, are alluring, and now that, what Philip Hale has termed "the best book of its kind in existence" has been made available for the potential student, its voice should be heard more frequently in the land. The credit for a revival of interest in this mellow-toned viol, in that case, would undoubtedly accrue to Mr. Shirley, whose valuable book, as well as his artistic work as a viola d'amore virtuoso, would have contributed so largely to bring about such a result. F. H. M.

Tirindelli Visiting in New York

P. A. Tirindelli was a visitor to the offices of MUSICAL AMERICA on Tuesday, March 22, while in New York for the week visiting his family. Mr. Tirindelli has been active again this winter at the Cincinnati Conservatory of Music, of which institution's faculty he has been a valued member for many years. He returned to his post in Cincinnati on Sunday, March 27.

Recital at Powell-Pirani Academy

An interesting musicale was that held at the Powell-Pirani Academy of Brooklyn on Friday evening, March 18, when Eugenio Di Pirani, pianist and composer, played in duet with an artist-pupil, Lynette Koletsky, his own compositions, "Venetian Scenes," Gavotte and "Airs Bohemiens." Mr. Pirani's performance was masterly, and Miss Lynette showed most unusual talent. Both artists were long applauded by the large audience. Mr. Pirani's "Visions," for voice and piano, was dramatically sung by Alma Webster Powell, soprano. A. T. S.

TROY, N. Y., March 10.—The Troy Vocal Society, William L. Glover, conductor, gave its third concert last night in Music Hall, with Cecil Fanning, baritone, as assisting artist. W. A. H.

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Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department. Editor MUSICAL AMERICA.

Felicitations on School Music Fight from a More Fortunate Community

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA's revelations of the backward conditions of music in the New York City public schools have provided us of the outland districts with food for gladness in the far superior facilities which our children enjoy in the public schools here. It seems incredible that New York's million of children should have only fifty-five trained teachers to supervise their musical education (a proportion of 1 to 18,000), and that such education as they receive should be discounted in advance by the use of pianos out of tune and "literally falling to pieces." And yet there has been no convincing controversy of the charges made in MUSICAL AMERICA.

Contrast New York with Saranac Lake: This little town of 6000 people has 1000 children in its public schools, and there are two highly trained and musicianly supervisors. I seriously question whether any other town in the country, large or small, has a supervisor for each 500 pupils, and in quality of supervision we give way to none. We have excellent pianos in every school building, phonographs in all grades, and MUSICAL AMERICA is used continually in the current history classes of music.

On the wave of musical interest which has rolled up here since the coming of Mary A. Lucey, chief supervisor, there have been formed a junior high school chorus of seventy-five voices, a high school chorus of fifty selected voices (one-fourth of the school), and an orchestra of fifteen pieces which has taken a definite place in the life of the community, playing for banquets of the Board of Trade, etc. In addition, the Saranac Lake Boys' Band of forty-five pieces receives much help from the schools and in its first year was directed by a high school teacher.

In the comprehensive curriculum laid down by Miss Lucey, with the full support and co-operation of a progressive and efficient school superintendent, H. V. Littell, every student in the school system receives training in music. Sight-reading is taught from the earlier grades; that it is well taught is evidenced by school singers who are taking their places in church choirs and proving themselves excellent readers. Pitch, rhythm and notation are taught, all to the general end of music appreciation as well as to discover those who have latent talent for music. Two hours weekly are given in every grade, under supervision so close that the energy and inspiration of the supervisors have their direct effect upon the pupils. In the high school, music classes are composed of those especially qualified for the course, and subjects taught range from dictation, ear training and melody writing in the first year, to advanced

theory and harmony in the fourth year. Students are encouraged to attend such musical events as the Toscanini concerts in Montreal, the grand opera presentations at Malone, and local appearances such as those of Thelma Given and David Bispham.

In the excellence of our schools, particularly the department of music, many of us who cannot live in the great center of music find some compensation. Certainly in its public school music, quantitative and qualitative, New York lingers far behind us,—not an enviable position for the metropolis.

MUSICAL AMERICA is read with interest here, and the full significance of your campaign for better music teaching in the New York public schools is realized by many of us.

ROY DAYTON.

Saranac Lake, N. Y., March 21, 1921.

Would Nationalize the National Symphony

To the Editor of MUSICAL AMERICA:

While attending the concerts given by the National Symphony during the past few months, enjoying to the fullest Mr. Mengelberg's rare musicianship, the thought has come repeatedly, "What could be done to give the entire country an opportunity to hear this wonderful conductor?" The answer came, "To nationalize the orchestra along similar lines used in Europe."

Knowing of your fine public spirit, and that of MUSICAL AMERICA, in things pertaining to the welfare of the country, I feel it is possible that this idea may appeal to you. The weight of your influence and approval would go far in assuring the success of the undertaking.

With the support of the Government, the orchestra would no doubt become the greatest power for doing good in our musical history.

People who have lived far from the musical centers during parts of their lives will realize what a boon it would be to the starved music-lovers of many communities to have this wonderful organization come to practically their very doors. It would give a musical education to the coming generation which would be of inestimable value.

I do not know Mr. Mengelberg, so it is not a personal feeling which prompts this, but I do realize that he is possibly the greatest conductor of our day and that his is the spirit and power sufficiently great to arouse a musical response.

I hope that I have made everything sufficiently clear and that you have caught the spirit of enthusiasm which prompts me to try to interest you in this great achievement.

MARGARET HELLAR.

New York City, March 21, 1921.

The Concert Outlook for Small Cities

To the Editor of MUSICAL AMERICA:

What is the present and future musical recital status of cities of 40,000 inhabitants?

During the past five years a city like Elmira has heard practically all of the renowned artists, because people had money to spend; to-day, with wages going down, rents remaining high ow-

ing to scarcity of houses, etc., normal conditions have come and the local manager would be forced to rely on the few music-loving people of means for his ventures.

Quotations are now coming in on artists; these are materially higher than even last year, while others' wages are materially lower. You know the end; many local managers have played the game for pure love of the art; these will have to give it up; the ordinary artists now wanting what Patti got, would not draw a seventy-five-dollar house at \$1 per ticket.

It will be interesting to see if the few large cities can support the tremendous influx at \$1,000 to \$10,000 per look.

It would be humorous if it were not serious. A really great singer who draws crowded houses said: "My price is low compared to those drawing much less, but if the local manager makes a couple of dollars he will want me again, if not he will hate me." How true that is.

Another came as a "special favor" for \$500. I spent \$300 telling people who he was and lost \$200 on the recital—now would favor me at "not less than \$1,000." I hardly think he will. Another came for \$500 and I lost on him; but he made good; this season I offered him \$600 with stringent conditions, and he wanted \$1,000. Another manager took him and he turned me down and now writes that his date was cancelled. Certainly. I knew the end, for a few more dollars he turned down the one who "put him over" at a loss, in favor of a competitor, and he got "stung."

Music in New York's Film Theaters

THE musical program at the Criterion Theater was changed again last week to accompany the new film attraction. Betty Anderson, soprano; Fred



Victor Wagner,
Musical Director of
the Criterion Theater

Jagel, tenor; Vera Myers and Paul Osgard, dancers, and the Criterion ensemble were all utilized. The orchestra was led by Victor Wagner and Drago Jovanovich.

A program was presented at the Capitol Theater by an ensemble of fifty voices recruited by William Axt. The orchestra was augmented to eighty players and the ballet corps was also enlarged. The special Easter program included Liszt's "Les Préludes" and Rubinstein's "Kammenoi-Ostrow." The chorus and Elizabeth Ayres sang the "Prayer" from "Cavalleria Rusticana" and Erik Bye was heard in "The Roads of Destiny." "A Woodland Fantasy"

By the time these artists come to learn that the public is not so musical as they thought, the taste for the best in small cities where little is heard will have died out, and then it will be too late.

We hear much complaint of cancellation of contracts; how can it be different? A city like this can stand a certain number of fine events, a manager books the few, another comes later and books several of the most famous drawing cards and offers them at equal price. The last series would fail of its own weight, the first one has to give up the second later begins to cancel as by this method the first was frozen out the public is disgusted at being stung and music is dead for years.

I have about forty-six letters from local managers of cities of this size, giving their views and asking mine. We are all practically in accord. The price of really good artists at \$1,000 up is absolutely impossible; the putting over of fair ones is equally so, with the methods of bureaus of booking in impossible competition that in itself cannot succeed. The outlook is that very few will longer agree to put a series over, as the future is made very questionable by the booking methods.

I have had quotations of \$750 to \$1,500 reeled off at me as if the ones descending to accept that sum for one of their noted "efforts" thought the public were already hanging out at the station to greet them, when the truth was that with all their New York advertising, not a living soul in the interior had even taken the pains to learn how to pronounce their names.

The whole business has gotten to be a joke; and I guess the artists will learn that for most of them the old-fashioned wood pile offers more money and equal acclaim.

GEORGE B. CARTER.

Elmira, N. Y., March 22, 1921.

was arranged by Alexander Oumansky for Miss Gambarelli and the ballet corps.

Gladys Rice, soprano, who has been singing at the Criterion, was the vocal attraction at the Rivoli Theater, singing "I Hear You Calling Me." The overture was "Flotow's 'Alessandro Stradella,'" played by the orchestra under the direction of Frederick Stahlberg and Joseph Littau. Lefebure's "Hymn of Nuns" was played as an organ solo by Firmin Swinnen.

The overture at the Rialto was Liszt's "Ideale," played by the orchestra under the direction of Hugo Riesenfeld and Lion Vanderheim. Greek Evans, baritone, and Mary Fabian, soprano, were heard in popular solo numbers and Bach's Fugue in G Minor was played on the organ by John Priest.

The orchestral feature at the Strand was the overture to "Cavalleria Rusticana." In addition to the prologue, solo numbers on the organ were played by Frederick Smith and Herbert Sisson.

Bimboni Directs Good Friday Music

At the Spanish Church, where he is organist and choirmaster, Alberto Bimboni included the "Stabat Mater" of Pergolesi and Pizzetti's Responses in the music for the services on Good Friday night. The soloists were Mrs. Josefina Elias, soprano, and Mrs. Katherine O'Connor, alto.

An Operetta for Women's Voices

SE-A-WAN-A

(The Cherry Maid)

Libretto by Frederick H. Martens

Indian Lyric Drama

Music by William Lester

Price, \$1.25 postpaid

The story of this operetta is an Indian legend which gives opportunity for picturesque costuming and a simple though effective forest stage setting. The music is fresh in melody and rhythm, consisting of solos, choruses, dances and dramatic scenes; and throughout it has the flavor of Indian folk-tunes in keeping with the subject.

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"SMILIN' THROUGH"



Words and Music by
ARTHUR A. PENN

Georgia Clubs Demand a State Bureau of Musical Education

Convention Appoints Group to Prevent Resolutions to Legislature

ROME, GA., March 20.—The Georgia Federation of Musical Clubs assembled in the auditorium of the Carnegie Library at Rome, on March 10, for its second annual convention, with Lula Warner, president of the Rome Music-Lovers' Club, presiding.

The address of welcome was delivered by Dr. A. W. Van Hoose, president of Shorter College. Mrs. Taub B. White extended greetings from the Rome Music-Lovers' Club, to which Mrs. Harry P. Hermance of Atlanta responded. Mrs. Frederic E. Vaissiere, State president, made a plea for the establishment of a State Bureau of Musical Education. Miss Allen of Rome then sang two French songs, after which the state officers were presented to the convention. They were Mrs. W. P. Bailey of Savannah, Mrs. H. P. Hermance and Evelyn Jackson of Atlanta. The following guests were also introduced: Mrs. F. A. Seiberling, president of National Federation of Music Clubs; Nan B. Stephens, president of South Atlantic District of National Federation of Music Clubs; Mrs. Oscar Hundley, director of Department of Philanthropy, National Federation; Mrs. J. L. Meek, president of Tennessee Federation.

The afternoon session was held at the Coosa Country Club, Mrs. W. P. Bailey and Mrs. F. E. Vaissiere presiding. Numbers were offered by the Music-Lovers' Orchestra, Miss Prisitup, conductor. Leo Holden, organist of Shorter College, Rome, also played two piano solos. Mrs. Seiberling gave a talk on "Aims of the Federation." Mrs. Oscar Hundley defined very briefly the nature of her department, urging the clubs to acquaint themselves with the activities of the com-

mittees and to give their individual and club co-operation. Mrs. John Lamar Meek told how the Federation had presented a bill for a State Director of Music and expect it to have a hearing on April 26. Since the Governor is a musician, the clubs feel confident of the successful passing of the bill. The delegates went from the afternoon session to the home of Mrs. E. H. Heard, where a reception was given in their honor by the Xaxier Chapter of the D. A. R.

Program of State Composers

The first day of the convention was brought to a close with a program of works by Georgia composers, including: Noble A. Hardee, of Savannah; Alfred Barili, of Atlanta; Edward Grieg, of Rome; Paul Nixon, of Rome; George F. Lindner, J. Clarendon McClure, Dr. Hansell Crenshaw and Nan B. Stephens, of Atlanta. Those giving the program were Miss Sledge, Mrs. Charles E. Dowman, Miss Allen, Mrs. Mary Henry Bingeman, Grace Stephens, Van Aaken, Mrs. McKay, Paul Nixon.

On Friday morning there was a meeting of Board of Management. The second day of convention was called to order with Mrs. H. P. Hermance and Mrs. F. E. Vaissiere presiding. The report of the Credential Committee was read by Janie Fahy, chairman. The State officers reported on the year's work, the treasurer giving a report. The convention stood as a body to adopt the resolution, offered upon the recommendation of the Board of Management, to call upon the Georgia Legislature to establish a Bureau of Musical Education. A committee was appointed to draw up explicit resolutions and to follow up the Legislature to see what becomes of the suggestions.

Junior Clubs' Work

The afternoon session opened with an address on the Junior Music Clubs by Mrs. W. P. Bailey of Savannah. Miss Sledge of Rome sang a group of songs.

Public School Music was the principal topic. Kate Lee Haralson, supervisor of music in the Atlanta public schools, outlined the grades of the work.

The morning session, on Saturday, was for children, with Mrs. Vaissiere and Miss Jackson presiding. The Junior Music-Lovers' Chorus gave two songs. The State Junior contest brought forth three violinists and six pianists. Gold medals were awarded to Henry Whiteman, violinist, of Savannah, and Lawrence Everhart, pianist, of Decatur. Honorable mention was given Beulah Angle of Rome and Ruth Cathey of Madison for piano. The Junior Music-Lovers' Orchestra, Mrs. W. P. Harbin, director, played one number.

H. K. S.

YOUNG 'CELLIST IN DEBUT

Maurice Brown Shows Skill and Fluent Technique in New York Recital

Making a youthful but decidedly successful debut, Maurice Brown gave a 'cello recital in Aeolian Hall, Friday evening, March 25. Unabashed and yet without a trace of youthful egotism, he essayed with very commendable skill an excellent program which opened with Sammartini's Sonata in G and closed with Tchaikovsky's delightful "Variations Sur Un Theme Rococco" included Jules de Swert's first Concerto, in D Minor, the "Kol Nidrei" of Bruch, "Chanson Meditation" of Cottenet and "At the Spring" of Davidoff.

No little technical fluency coupled with a clear good-sized tone of very pleasing timbre were evident throughout the evening. The extreme youth of the performer precluded the exposition of those maturer gifts which, indeed, would have been precociously discordant had they been tentatively seized by this young musician. Master Brown gave a fresh and praiseworthy performance of the selected program—and thereby gave much sincere pleasure to his auditors.

During a short interval between concert engagements, Percy Grainger is busy with the making of new records for the Columbia Graphophone and the Duo-Art.

Kathryn Lee, Off For Europe, Obeys Pet Superstition



© Underwood & Underwood

Kathryn Lee, Soprano, Just After Posting Her Last Letters Before Sailing for Europe

Kathryn Lee, soprano, feels a personal interest in the old post office in New York, for the stone for the first two stories of the building was brought to the city in the schooner Ephraim Williams, of which her father was the skipper.

Just before leaving for Europe recently on La France, Miss Lee made a point of posting her last letters in the old post office as she felt it would bring her good luck in her European appearances.

Re-engage the Gray-Lhevinnos

SPRINGFIELD, Mo., March 29.—The Gray-Lhevinnos won much applause in their recent violin and piano recital at the Southwest Teachers' College here. The committee in charge of concerts at the college immediately arranged for a re-engagement to be filled next season.

Margaret ROMAINÉ

Soprano of the Metropolitan Opera Company Triumphs in Concert

MARGARET ROMAINÉ TRIUMPHS IN HER CONCERT HERE

Famous Prima Donna Delights Huge Audience at the New Vanmeter Hall

The concert appearance of Margaret Romainé, Metropolitan prima donna soprano, at the New Vanmeter Hall last night had been eagerly awaited by Bowling Green's music lovers, and now becomes a page in our city's musical history, and a well written page it is, for it will ever be a pleasure to look back and remember the art of this gifted American singer, who from the time she made her appearance on the stage, a vision of loveliness, until she had finished her charming program, was the recipient of ovation after ovation from a delighted audience.

There are few artists who can hold an audience through a long concert program but Margaret Romainé is one of the few, for the gods have been good to her, endowing her not only with a voice but with poise, interpretative power, charm and grace, plus a physical beauty which is a valuable asset to any artist.—Bowling Green (Ky.) Daily Democrat.

MARGARET ROMAINÉ RECEIVES OVATION

Jefferson Theater Packed and Audiences Delighted by Singer's Voice

Miss Margaret Romainé, Metropolitan Opera soprano, received a grand ovation at the Jefferson Theater last night when she appeared in recital under the auspices of the Music Study Club.

She was here last season and was then acclaimed an artist of rare charm. In a year's time her voice has become even sweeter and more sympathetic and her vocalization more nearly perfect.

The house was packed and the audience was discriminating as well as spontaneous in its applause.

Miss Romainé's most ambitious number was the aria, "Canto Pio," from "Der Freischütz," and was sung with convincing style. The dramatic climax came with thrill and true intonation, and the audience was stirred to tumultuous applause. —Birmingham Age-Herald.

MARGARET ROMAINÉ APPEARS WITH HOUSTON CHORAL CLUB

Margaret Romainé, American prima donna soprano of the Metropolitan Opera Company, gave her first recital in Houston at the City Auditorium Tuesday evening.

Opening her program with the "Jewel Song" from "Faust," she readily won her hearers. But it was not until she sang the French Group, notably "Dissonance," by Borodin, and "Extase" by Duparc, that the full charm of her voice could be appreciated. Tremendous applause greeted these two numbers.

Besieged by hundreds of eager persons who clustered about the stage after the conclusion of the program reluctant to leave, Miss Romainé delightfully sang the sympathetic aria from "La Bohème" and one or two English numbers.—Houston Post.

ROMAINÉ SINGS TO LARGE KEOKUK AUDIENCE

Miss Romainé is a great and serious artist and sings with honesty of purpose and intelligence, which triumphs over apparently unsurmountable difficulties. Her salient characteristics are smoothness, freshness, spontaneity, vibrant beauty of voice, brilliancy, pathos and perfection in delivery of details. Industry, force of character and assurance with a remarkable equipment of natural gifts have made her a versatile artist.

Her singing is a revelation—she sings with intensity and dramatic force that is compelling and with intellectual perception interpreting her entire program with the sincerity that reveals the artist. So completely is her personality woven into the interpretation of each number that she seems imbued with the composer's conception, subordinating her own intentions through her thorough musicianship and mental control. —Daily Gate City and Constitution-Democrat.

MARGARET ROMAINÉ CAPTIVATES HEARERS

Superb Soprano and Actress Wins Ovation at Ward-Belmont

Margaret Romainé, prima donna soprano and a singer in the Metropolitan Opera, made her initial appearance in Nashville Thursday evening, at Ward-Belmont. Those posted and appreciative musicians and music lovers who were there to hear her had the treat of many seasons and witnessed a performance as well as a recital. The spirit which Miss Romainé puts into her interpretations amazed her audience, accustomed as it was to milder renderings. And the exuberant charm of the young singer won its way into all hearts. She acts the part which she sings, and shows the finest discrimination in her descriptive work. The qualities which enter into her success are, first, a voice of genuine power and brilliancy, a clear soprano with distinctive character; next her beauty and vivacity, and last her youth. Her brightness and her temperamental vividness are natural gifts. Her stage presence will help her to almost any role she undertakes. Not only is she pretty; others have been pretty too; she is more than that—she is sympathetic, with a touch of witchery, and strangely radiant.—Nashville Banner.

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John Brown, Pres.

1451 Broadway, New York City

ARTHUR MIDDLETON

THE GREAT AMERICAN

A FEW TELEGRAMS

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ARTHUR MIDDLETON WAS GIVEN A GREAT OVATION
LAST EVENING WHEN HE APPEARED AS SOLOIST WITH
THE SEATTLE SYMPHONY ORCHESTRA MIDDLETON IS A
GREAT ARTIST A DELIGHTFUL PERSONALITY A SINGER
THAT SATISFIES
C E WHITE MANAGER SEATTLE SYMPHONY ORCHESTRA

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SPLENDID SUCCESS OF ARTHUR MIDDLETON IN
CONCERT OF NOVEMBER NINTH IN MEMPHIS CROWDED
HOUSE AUDIENCE DELIGHTED CLUB FEELS ITSELF
PARTICULARLY FORTUNATE TO HAVE BEEN ABLE TO
SECURE SUCH AN ARTIST.
ELIZABETH MOSBY
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HAENSEL & JONES
AEOLIAN BLDG NEW YORK NY
MIDDLETONS CONCERT HERE LAST EVENING WAS ONE
OF THE MOST SUCCESSFUL IN THE HISTORY OF
PORTLAND IT IS A RARE AND REAL ART THAT CAN
ENTHUSE BOTH THE MUSICALLY TRAINED AND THE
AVERAGE BUSINESS MAN BUT MIDDLETON ACCOM-
PLISHED THAT VERY THING EVERYONE OF HIS
NORTHWESTERN RECITALS WAS AN UNQUALIFIED
SUCCESS
OLIVER O YOUNG

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WATERLOO IOWA 18
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ARTHUR MIDDLETON ONE OF THE GREATEST ARTISTS
THAT EVER APPEARED HERE WAS GREETED BY AN
AUDIENCE OF 1500 LAST NIGHT OVER FIFTY PEOPLE
WERE SEATED ON THE STAGE NEVER HAS A SOLOIST
BEEN GIVEN SUCH AN OVATION IN WATERLOO PEOPLE
REFUSED TO LEAVE THEIR SEATS AFTER THE CLOSE
OF THE PROGRAM AND SEVERAL EXTRA ENCORES WERE
NECESSARY
WESTERN LYCEUM BUREAU

TYPICAL PRESS COMMENT

"A singer so good that he is lonely in his class."—
Chicago Tribune.

"Unquestionably the greatest oratorio singer in
America."—*Chicago Daily Journal*.

"The Metropolitan bass-baritone is an artist of the
stamp of Bispham, both vocally and histrionically.
Middleton has a rich, resonant voice, and in his way
of handling it flourishes the sound tradition of oratorio.
That is partly character and partly art. The character
showed itself in the fine gravity and authority of
the man, the art in his just delivery of the Handel
roulades.

"Equally impressive was the singer's delivery of
Beethoven's 'Nature's Adoration.' The famous 'Largo
al Factotum' from Rossini's 'Il Barbiere' was a tour
de force. Mililoti's 'Povero Marinar' was admirable
for the justness of its sentiment.

"It was a fine recital."—*San Francisco Examiner*,
Jan. 3, 1921.

"The greatest baritone since David Bispham was in
his prime!

"Middleton has no essential lacking in his vocal
equipment which is possessed by the artist of first
rank. He has an abnormal quantity and control of
breath, a warm, sympathetic tone, delightfully distinct
enunciation, marked dramatic ability, and a voice
trained to that point where it can answer adequately
to any demands the singer's emotions may make
upon it.

"Middleton is above all a he-man's singer. There is
not the slightest trace of the feminine or the senti-
mental about him. There is a tenderness in his sing-

ing at appropriate moments, but it is the tenderness
of a strong man. Rugged in build and feature, he has
a tremendous volume of tone at his command, which
he can employ with equal effectiveness in the simple
but difficult Handelian air, the appealing negro folk-
song or the roaring ballad.

"The concert was without flaw and has set a stand-
ard in baritone recitals which fellow singers will have
to hustle to equal."—*San Francisco Bulletin*, Jan. 3,
1921.

"Arthur Middleton scored a huge success. He ap-
pears to sing for the pure love of singing, and his
voice simply captivated the audience with its wide
range, wonderful clearness and sympathetic qualities,
which he had under the fullest control of perfect
artistry.

"He had to give an encore for each group.
"Middleton may feel sure of a hearty welcome when-
ever he may be able to return."—*San Francisco Call
and Post*, Jan. 3, 1921.

"Of Arthur Middleton, what is necessary to remark?
An artist of unusual gifts, he was heard last night
in a grateful rôle. Middleton is a master of covered
tone and the lyric quality of his voice was manifest
in that beautiful solo, 'Now Sleeps the World,' with
which the second part of the oratorio is opened."—
St. Louis Times, Mar. 2, 1921.

"Mr. Middleton's resonant voice, enormous range,
clear enunciation, and general good taste in singing
are already pleasantly familiar to us, and he was in
particularly good voice last night. He opened the pro-
gram with a couple of Handel arias, giving the rav-

ishing 'Where'er You Walk,' from 'Semele,' with sur-
prising lightness and fluidity for so large a voice, and
showing a fine legato with delicate tonal colorings.
Rossini's 'Largo al Factotum' was delivered with ter-
rorial facility."—*Pittsburgh Gazette Times*, Oct. 23,
1920.

"Arthur Middleton is as great on the concert stage
as he is in oratorio, and that is saying everything."—
Pittsburgh Post, Oct. 23, 1920.

Arthur Middleton Delights Vast Audience at Coliseum

"The appearance of Arthur Middleton proved one of
the real musical events of the city's history. Mr.
Middleton made good in every way. The audience,
which filled the Coliseum to capacity, manifested great
interest from the beginning of the program and
waxed more and more enthusiastic. Mr. Middleton
has all the equipment for winning the people—voice,
personality and artistry."—*Daily Pantagraph*, Bloom-
ington, Ill., Nov. 30, 1920.

Middleton Moves Audience: Gives One of Best Concerts Ever Heard Here

"Arthur Middleton made undeniably one of the most
pronounced successes that has come to any vocalist on
our local platform. And when one considers before us
the list of male singers who have appeared before us
comprised such men as Bispham, Evan Williams,
Di Luca, Martinelli, Werrenrath and many others in
the same category, this assertion means something."—
Sioux City Journal, Dec. 2, 1920.

MR. MIDDLETON HAS SUNG MORE THAN 100

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ARTHUR MIDDLETON SOUNDED THE OPENING NOTE OF THE NEW SERIES OF POPULAR CONCERTS AT CARNEGIE MUSIC HALL PITTSBURGH LAST NIGHT WITH GLORIOUS VOICE PERFECT ENUNCIATION AND COMMANDING STAGE PRESENCE A WAVE OF APPLAUSE GREETED HIM BEFORE HE SANG A NOTE HE ENTHUSED THE AUDIENCE WHICH INSISTED ON A NUMBER OF ENCORES MR MIDDLETON HAS APPEARED HERE MORE OFTEN THAN ANY OTHER BARITONE AND IS ALWAYS A WELCOME ARTIST HE IS ONE OF THE MOST SATISFYING ARTISTS BEFORE THE AMERICAN PUBLIC TODAY I HOPE WE MAY HAVE HIM AGAIN

JAMES A BORTZ

MANAGER OF POPULAR CONCERTS



FROM COAST TO COAST

Middleton Real Master of Song

"If Arthur Middleton were not the kind of an artist who can always be depended upon to give a good concert, one would be tempted to say of him that he sang last night 'as he never sang before.' However, it would be hard to conceive of an artist doing more with his program than Middleton did last night and his audience appreciated it."—*Spokane Daily Chronicle*, Dec. 14, 1920.

"Never has a more versatile artist, a more powerful or a more pleasing one appeared on an Albuquerque stage than Arthur Middleton.

"It is hard to describe the effect Mr. Middleton had on his Albuquerque audience. From the first note he had their entire attention. From the applause, he had their keen interest, and from the first selection which he wrapped around with the most appealing, and the deepest pathos, he had their unmistakable affection. He made a conquest of the music lovers of this city."—*Albuquerque Daily*, Feb. 1, 1921.

Middleton Pleases Big House

"The concert was the most interesting of the series and was enthusiastically received by an audience that filled the hall.

"Mr. Middleton has a rich, mellow voice of wide range, flexible, and true of tone and his rendition of a varied program called for repeated encores."—*El Paso Times*, Feb. 2, 1921.

Middleton Pleases All at Concert

"The appearance of America's most gifted and beloved baritone, Arthur Middleton, drew a large and enthusiastic audience. So great was the ovation tendered this favorite artist that, even after generous response to encores, the audience recalled him again and again.

"Mr. Middleton was in excellent voice and heartily deserved the rousing ovation received, endowed as he is with vocal gifts that cover the widest range. A full, resonant, powerful voice, capable of deepest tenderness and great dramatic heights; fluent or beautifully sustained, the genial artist was never heard to better advantage."—*San Antonio Express*, Feb. 4, 1921.

Arthur Middleton Meets Every Expectation

"He quickly displayed a voice which was rich, melodious and well modulated, while it was a joy to listen to his excellent diction. The latter was noticeable in every number he sang and was without sacrifice of smoothness and finish. He arouses the keenest appreciation. He will receive hearty welcome should he come back to Memphis."—*Memphis, Tenn., News-Scimitar*, Nov. 10, 1920.

Artist Scored Big Triumph

"Arthur Middleton at once wins the hearts of his hearers. It is difficult to single out the numbers which gave the greatest pleasure to the audience, as all were so uniformly excellent. At the close of the program as the artist retired amid a storm of applause, he

was requested to sing 'Swing Low Sweet Chariot,' complying graciously and singing the simple old negro melody with a sweetness which lingered with one long after."—*Dixon, Ill., Evening Telegram*, Nov. 16, 1920.

Singer Pleases Large Audience

"Mr. Arthur Middleton sang four groups of songs, which gave evidence that he ranks with the foremost singers in the country. He is an artist whose art of singing appeals to all lovers of song. He gave a highly diversified program here."—*Sterling, Ill., Gazette*, Nov. 17, 1920.

Middleton Scores Triumph

"Arthur Middleton has been given one of the most glorious voices that can be heard on the concert platform today. What a rich, powerful voice he possesses, beautiful in its mezza voce, thoroughly refined, yet full of individuality. His diction is as near perfection as can be heard on the concert platform today."—*Waterloo, Iowa, Tribune*, Nov. 18, 1920.

Baritone Concert Proves Finest of Any Given in City

"It is doubtful if ever before in the history of Pocatello a more artistic concert was given than the concert given by Arthur Middleton. Mr. Middleton is an artist of the highest type, as was evidenced by every number on the program. With the exquisite interpretation Mr. Middleton gives every number, it is impossible to say which number on his program was the best."—*Pocatello, Idaho, News*, Dec. 7, 1920.

NO DATES THUS FAR THIS SEASON

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Memphis, Tenn.: Mrs. Jason
 Walker, Woman's Building.

Milwaukee, Wis.: C. O. Skin-
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NEW YORK, APRIL 2, 1921

THE OPTIMISTIC HOLLANDER

Fewer concerts, more rehearsals—a cry the judicious and the grieving have raised in New York for several seasons without seeing ahead of them much prospect of their hopes' being realized—may yet become the rule of the symphony orchestras, if Willem Mengelberg's confident observations with regard to next season are not being construed too rosy. The interviews published with the distinguished Hollander on the eve of his return to Europe were surprisingly optimistic with respect to a solution of union exactions and the rehearsal problem.

Every musician, union or otherwise, knows that two-hour rehearsals are not long enough in the preparation of symphonic music. The rule, which may work out justly enough with respect to theater music, limiting rehearsals at the ordinary remuneration to this brief period, serves only to compel the payment by the orchestra of large sums for "overtime." As Mr. Mengelberg has pointed out, three and a half hours is not long for a symphonic rehearsal. In some instances even eight, ten and twelve hours have been necessary to work out properly the details of a difficult program under preparation, though any period beyond four hours can be regarded as exceptional and should be treated as such.

Lack of rehearsal has been the sore thumb sticking out in many recent performances of the New York orchestras. The virtuosity of individual players and of the several choirs cannot provide a substitute for the mellowness, sonority, poise and grace that come only from drill, drill, drill—a monotonous but necessary prerequisite to an ensemble such as New Yorkers have every reason to expect of their orchestras.

That Mengelberg has accomplished wonders with the National Symphony is universally conceded, whatever the opinions entertained with respect to his assertion that it is now the best orchestra in America. To his abilities as a drill-master even more than to his high

attainments as an interpreter can be attributed the marked improvement in the National ensemble. What he could have achieved in a longer space of time, if left unhampered by rehearsal restrictions, is problematical. He has said that the situation will be remedied next year, when he returns to lead the Greater Philharmonic, to which he seems determined to bring a considerable number of the National's personnel. The matter of rehearsals seems to have been one of the conditions laid down by him in accepting the Philharmonic leadership. It can only be hoped that he is not over-optimistic, and that he has good reason for believing that the union men will meet him, as he has said, "half way."

MUSIC WEEK—FOR THE MILLIONS

New York's Music Week, the opening of which is now but a fortnight removed, does not come as an experiment. It was inevitable after the success of the venture last year, when, in addition to the various events for the general public which held the center of the stage, more than 1700 different organizations seized the opportunity for recognition and celebration of the week in their own way.

It is probable that many regular concert-goers realized only that there were more events on their calendar than ordinarily, and knew almost nothing of what was going on in the schools, in factories and stores, in clubs and libraries, or even of the special music and sermons at churches. No doubt a very considerable number of them were ignorant also of the augmentation of incidental music by picture houses and theaters devoted to the spoken drama. More easily identified with the special activities of the week were the elaborate and artistic efforts of various purveyors of music and musical instruments to advertise their wares, some of the free concerts arranged by them so as to present famous artists in person in connection with reproducing devices reaching more potential music lovers, probably, than any other public events.

Successful as this first Music Week was, it met with some half-hearted opposition. There were those who talked against it, as neither necessary nor beneficial, and others who lagged in its support. There were critics and inveterate concert patrons who already were sated with what they had been hearing and who sarcastically remarked that a "no music" week would please them more. There were myopic managers who could see no additional business in it for them and who said that as far as they were concerned every week was "music week." There were the dilettanti, who seemed even to resent the popularizing of their muse.

Yet the first Music Week was an unprecedented success. The general public, not sated by nightly attendance at the concert halls, but happy to take advantage of the opportunity afforded to hear good music and celebrated artists without charge or at a nominal fee, eager to participate in club or civic programs, and thankful for the special arrangements in churches and libraries and theaters, took Music Week to its heart. The fame of it spread through the land. Within a few weeks a dozen other cities in various parts of the country had organized and celebrated Music Weeks of their own.

Perhaps the true significance of this week devoted to music for the many, as distinguished from music for a few, can be grasped the more readily by turning the glance back to New York's concert halls. It has been estimated that about 30,000 men and women supply the audiences that hear and applaud the programs of the regular concert season. Thirty thousand in a city of six million!

A certain brilliantly conducted New York orchestra was obliged to elide a certain work (a great work, too) for 'cello and orchestra, from a certain "popular" program, because the several directors thought "the box-office ought to be considered." This is the higher control in operation with a vengeance.

Three recruits from vaudeville have achieved prominence of late at the Metropolitan Opera House. All three enunciate with unusual distinctness when singing opera in English. Is it possible that vaudeville, after all, has something to teach the opera singer?

One newspaper commentator has it all figured out that eleven nationalities were required to produce one opera, "The Polish Jew." What need has the world for a league of nations as long as it has grand opera?

The record would suggest that Mr. Damrosch has played everything from hither to thither. His alphabetical list of compositions utilized this season begins with Bach and ends with Yon.

Personalities



Daisy Jean, 'Cellist, and Marinus de Jong, Pianist, Following a Joint Recital in St. Augustine, Fla.

When Daisy Jean, the gifted young Belgian 'cellist, appeared in joint recital recently with her pianist-compatriot, Marinus De Jong, at St. Augustine, Fla., Mr. Harding, then President-elect, was in the audience. During the evening Mr. Harding sent a note to Miss Jean asking her for a special number, and afterward sought her out and expressed his hearty appreciation of her art.

Scotti—When Antonio Scotti was asked one day recently whether he had never aspired to sing Wagner rôles he recalled a bit of forgotten history. "I made my La Scala debut," he said, "as Wolfram in 'Tannhauser.'"

Ney—Elly Ney, the Dutch pianist, who is to make her American debut next season, is the grandniece of Marechal Ney, the military leader who was one of the right-hand men of Napoleon I. Mme. Ney studied under Leschetizky and Emil Sauer.

de Markoff—When Anna Pavlova danced a new divertissement to music by Mme. Alexandra de Markoff at the dancer's farewell performance at the Manhattan Opera House, with the composer at the piano, it was recalled by friends of the composer-pianist that as a child she had the privilege not only of knowing Anton Rubinstein, but of studying with him.

Tsianina—It is not generally known that the Indian princess, Tsianina, widely known through her many concert tours in association with Charles Wakefield Cadman, was married some two months ago to a Mr. Balsz, a cultured white gentleman of St. Louis. Tsianina has recently become the head of the new Indian Film Co. of St. Louis, of which a well-known business man of that city is president.

Vertchamp—When Albert Vertchamp, the young violinist, was presented to Leopold Auer at a recent Globe concert where the former was one of the artists and the veteran pedagogue was the guest of honor, the guests were surprised to hear the latter exclaim: "Why, we know each other very well. I heard him play in Europe eight years ago." This happened to be the first meeting between the two since then, when Mr. Auer had warmly praised the young man's playing.

Mirovitch—Because of his many concert engagements, Alfred Mirovitch, the composer-pianist, has had practically no opportunity to continue composition since his introduction to America. However, to show his appreciation of the manner in which he has been received, he has succeeded in finding time to give expression to his feeling by writing a work on the theme of "The Spirit of America." The pianist will include the composition on several of his forthcoming programs.

Cole-Audet—One of the interesting features of the recent recital program presented by Viola Cole-Audet were two Sarabandes by Brahms, hitherto unplayed in public. The compositions, which are in MS., were found on the body of a sailor killed in action in France. They were sent to M. Hofnagel, proprietor of the International Music Store in Montreal, who, after authenticating the composer's signature, sent them to Mme. Cole-Audet. After the pianist had added the novelties to her repertoire, she presented them to Harold Bauer, her former teacher, who has them in his possession.

Namara—To be rescued from an embarrassing situation by the head waiter in one of New York's fashionable restaurants was the experience that befell Marguerite Namara recently. When her bill was presented, the singer promptly made out a check, but this the management refused to accept. Without money, Mme. Namara was in a quandary, and then the head waiter came forward gallantly. "Madame, I'm sure it will be all right. Please allow me to pay." Needless to say, it was not long before Mme. Namara reimbursed this knight of the dining-room and took occasion to manifest her appreciation of his help.



Thus Spake—Mr. Aldrich

[In the New York "Times"]

"Mr. Mengelberg's playing of Strauss's picture of a hero's life, which we are not allowed to forget is dedicated to him, has before been disclosed and has made a deep impression. It is natural that he should wish to leave this impression behind him as he departs, having accomplished much with the orchestra." Only (Omniscient One!) he happened to play "Death and Transfiguration" at this particular matinée.

His Name Is Legion

FORTY-ONE "systems" of Harmony, twelve "methods" of Counterpoint (applied and otherwise), nineteen "guides" to Musical Mastery, seven "handbooks" on The Orchestra (including pictures of the second violin)—and the impressive introduction to his Grand Concert Symphony not yet quite written. We met him again the other evening, poor youth. Dispirited, drawn face, the once eager light gone from his eyes, he made a pitiable picture. We feasted him on tea and citrus juice and served up a few sympathetic queries. What was it? Why didn't things somehow take shape? Under the thawing influence of our meager hospitality, a few facts, budlike, broke through the crust of his shyness. He wanted to do things—always dreamt of being a wonder-composer. Ever since thirteen.

Now he was twenty-five. He had studied, at first strictly, later more and more desultorily. The tight terrors of theoretical harmony had nibbled his resolution. Somehow it didn't seem like Music. He had tried working with five or six teachers. None of them had managed to breathe breath into the carefully circumscribed studies. A harmonized from the bass up, B. from the soprano down. He had been thoroughly through the wheezy mill. At last, in dull desperation, he had launched his craft on the sea of self study. All those books . . . smug little affairs, arid as sand. Once he had succumbed to the lure of a correspondence specialist.

He left me spiritless, as he had come. What could I say to him? How diagnose his case? Was he wrong, or his mentors? Something fine must have burned in the lad to keep him plodding those dozen years. His instincts were excellent, his taste of the truest. Yet his hand was powerless, his songs unsung.

Goin' Through the Rye

Picking on prohibition is so cheap and childish that we resolutely almost cast aside a news yarn telling brazenly how liquor has given way to song in banquets in the Southern town of Macon. 'Tis said that "everybody gets just as hilarious and jubilant as in the old days." Stop sniffing; all these marvels happen, my child, in an unfortunate territory surrounded by hostile moonshiners. Do we make ourselves clear?

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Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

America's Famous Singers

Question Box Editor:

I am in search of information concerning "America's Famous Singers" as I am preparing a lecture upon this subject and find it very difficult to secure material. Can you suggest a publication or furnish me with helpful hints? I would also like cuts to be shown throughout article.

MRS. T. S. MADDEN.

Woodstock, Ohio, March 21, 1921.

We should consult biographical dictionaries of musicians in some public

library, for data of this nature. If none is available, Baker's is concise. It is published by G. Schirmer, 3 East 43rd St., New York. We are afraid we cannot help you about the pictures. You might write to Aimé Dupont and Mishkin, in New York, for photographs.

???

Engaging Opera Singers

Question Box Editor:

Who engages singers for an opera company, the conductor or the impresario? After an audition which I presume is with the conductor, what is the next step?

E. L. DRURY.

Miami, Okla., March 18, 1921.

The final decision would probably rest with the impresario, though he would naturally consult with those associated with him. After an audition, with the impresario or conductor or both, you wait until they notify you one way or the other.

Contemporary American Musicians

No. 163]
Amy Ellerman

AMY ELLERMAN, contralto, was born in Yankton, South Dakota, where her parents were pioneer settlers. She showed musical talent from early childhood, and started the study of piano, at an early age. She was graduated from the Yankton College Conservatory in piano and theory under Lee Dailey, and for the following two years was assistant piano instructor there, when she took up her vocal studies. Her vocal work was later pursued under Holmes Cow-

per of Chicago, and later she was graduated from the American Conservatory of Music, where, under the instruction of Ragna Linné, she was twice chosen for appearances with the Philharmonic Orchestra under Adolph Weidig. She was the youngest member of the Musical Art Society under Frederick Stock, and also held several church positions in Chicago.

Miss Ellerman then further pursued her vocal studies in Berlin for three years, enlarging her repertoire, and returning to America at the outbreak of war. Here she studied for a time with William Wade Hinshaw, later going to Herbert Witherspoon, with whom she has since worked. She has toured this country in concert and oratorio work and has held important church positions in New York. She is the wife of Calvin Coxe, the tenor, and makes her home in New York City.



Amy Ellerman

Song Poems

Question Box Editor:

Are there more song poems written than can be published? Are there any music publishers that write music to song poems, obtain copyrights and publish the song without expense to the author of the song poem?

GENEVA BLAISDELL.

Fort Fairfield, Me., March 17, 1921.

Decidedly yes. If you have written a song poem that is strikingly original in form or idea, a publisher might take it and have music set to it, but the usual way is for a publisher to buy the completed song either outright or on a royalty basis. The publisher attends to the copyright. Why not have someone set your poem to music and then submit it to a publisher?

???

Mortimer Wilson

Question Box Editor:

Can you give me a short biographical sketch of Mortimer Wilson, also the names of his best-known compositions.

JOSEPHINE B. MENNEZ.

Canton, Ohio, March 21, 1921.

Mortimer Wilson born Chariton, Ohio, Aug. 6, 1876. Studied in Chicago with Jacobsohn, F. G. Gleason, composition, and with W. Middleschulte, organ. 1901-1907, director of Theory Dept. at University of Nebraska, then studied a year at Leipzig with Reger and Sitt Taught in Leipzig, 1908-1910. Conductor of Atlanta Symphony, 1911-1915. In 1916 succeeded Dr. Hanchett as head of Theory Dept. at Brenau Conservatory, Gainesville, Ga. Has published a piano trio, two violin sonatas, "Echoes from Childhood" and Romance for violin and piano; "In Plantation Style," a suite for piano; two books of organ compositions. Author of "The Rhetoric of Music" and "Harmonic and Melodic Technical Studies."

???

Lehmann's American Debut

Question Box Editor:

When and in what rôle did Lilli Lehmann make her American debut? How many rôles did she have in her repertoire? Is it true that she is still singing? How old is she?

FLORA THOMPSON.

New York, March 22, 1921.

As "Carmen" at the Metropolitan Opera

House, Nov. 25, 1885. She is said to have actually sung 170 rôles in 114 operas. A letter was recently published in MUSICAL AMERICA from Mme. Lehmann to Geraldine Farrar, in which she said she was at that time, last fall, about to start out on a concert tour. She is now in her seventy-fourth year.

???

Original "Königskinder" Cast

Question Box Editor:

What was the date and the cast of principals of the first production of Humperdinck's "Königskinder" at the Metropolitan? Was it the world-première?

CHARLES P. KIRKLAND.

Philadelphia, Pa., March 18, 1921.

The opera had its world-première at the Metropolitan, on Dec. 28, 1910. The cast included Geraldine Farrar as the "Goose Girl," Louise Homer as the "Witch," Hermann Jadlowker as the "King's Son" and Otto Goritz as the "Fiddler."

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Source of "Pagliacci" Plot

Question Box Editor:

Is it true that Leoncavallo got the plot of "Pagliacci" from a law case tried by a member of his family?

FLORENCE FREELAND.

Boston, March 20, 1921.

This story has been current for some years. It has also been said, on excellent authority, that he got the idea from a play, "La Drama Nuova" which was acted in Milan by a visiting company.

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Joining an Orchestra

Question Box Editor:

Could you tell me how to get started with some New York theater orchestra? I play the horn.

BERTRAM N. HAIGH.

East Orange, N. J., March 17, 1921.

First, join the Musicians' Union. This is essential. Then apply to the conductors of various orchestras. It would help a great deal if you got orchestral experience. Why not join the MacDowell Symphony Orchestra which rehearses at the Yorkville Casino, 210 East Eighty-sixth Street, Sunday mornings at 10:30? This will cost you ten cents a Sunday. The orchestra is composed of amateurs and professionals and many of its members have secured good positions.

NEW YORK SOPRANO STIRS OREGONIANS

Helen Stover Warmly Greeted
in Portland, Ore.—Other
Local Happenings

PORTLAND, ORE., March 21.—Helen Stover, soprano, of New York, made her initial local bow on March 16 at the Heilig Theater before a capacity house as soloist with the Portland Symphony. Her voice possesses volume and fine clarity, qualities revealed in her first number, "Ritorna Vincitor," from "Aida." Her group of short songs included two works by Portland composers, "Yasmin" by Tom Dobson, and "Twilight" by Katherine Glen. The last named, sung with orchestra, had to be repeated. Other numbers excellently sung were "Ah, Sad My Heart," by Tchaikovsky, with cello obbligato played by Christian Pool, and "We Two," by A. Walter Kramer. J. R. Hutchinson of this city was an artistic accompanist.

Miss Stover made a fine impression. She was received with open arms by Portland folk and before the concert was over the stage had been literally transformed into a garden of flowers.

The orchestra featured Tchaikovsky's Fourth Symphony, Svendsen's "Zora-

hayda" and the Weingartner arrangement of Weber's "Invitation to the Dance." Carl Denton conducted in sterling style.

Thirteen hundred and fifty-five children from the seventh and eighth grades of the public schools were guests of the orchestra at the final rehearsal. In addition, twenty students were special guests as a reward for good work in the music memory contest, which is now in progress in the city.

The Peninsula School Chorus, composed of 100 girls and boys under the direction of W. A. Petteys, was the feature at the popular Sunday concert in the public auditorium, Sunday afternoon, March 13. The chorus sang with fine effect. Laurens Lawson, violinist, was a worthy soloist. Helen Shaw was his accompanist.

Before a large audience the Sunday musicales were resumed in the lobby of the Hotel Multnomah. An unusual feature was presented in the New Zealand Trio, consisting of Mr. and Mrs. M. H. Pauakura and Uta Tauri. With native New Zealand costumes, the trio depicted life and customs of the Antipodes in song and dance. May Dearborn Schwab, Portland soprano, sang ballads and folk songs with fine effect.

Hollis Dann, director of music for Pennsylvania, was honor guest and speaker on March 10 at a luncheon arranged by the educational department of the Association of Collegiate Alumnae at the University Club. Mr. Dann spoke on the duty of the State in music education.

J. C.

LOS ANGELES IMPRESSED WITH ALDA'S ARTISTRY

Metropolitan Star Sings Fine Program
—Brahm van den Berg as Soloist
with Women's Symphony

LOS ANGELES, CAL., March 26.—Frances Alda appeared in the Behymer Philharmonic Course at Philharmonic Auditorium March 15. She drew an audience which was more than large, more than enthusiastic. Her program opened with a group of old Italian and English numbers, followed by a group of modern European songs and an aria from Boito's "Mephistopheles," and four American numbers closed a recital that was unusually delightful, not only because of the works presented, but because of the personal charm and beautiful voice of the artist.

Mme. Alda had her audience with her from the very first note and as the program progressed the rich coloring of her voice and her clear diction drew more and more applause. Theodore Flint, her accompanist, also contributed acceptable solos.

The Women's Symphony, under the direction of Henry Schoenefeld, played a program in the Ambassador Auditorium recently with Brahm van den Berg, pianist, as soloist. The orchestra

gave works by Gluck, Beethoven, Schoenefeld, Heimendahl and Dvorak and Mr. van den Berg was heard in the Grieg Concerto, playing with great brilliance. The orchestra did excellent work.

Arnold Krauss, who for about twelve years was concertmaster of the Los Angeles Symphony, and who is now among the first violins of the Philharmonic, was heard in recital March 10. Mrs. Clifford Lott was the accompanist. Mr. Krauss showed even more virtuosity than formerly in works by Saint-Saëns, Mendelssohn, Wieniawski, Vieuxtemps, Mozart, Sarasate and Zarzkycki.

W. F. G.

Notre Dame Students Give Recital in Los Angeles

SAN JOSE, CAL., March 25.—A senior piano recital was given recently at Notre Dame College of Music, by Maxine Cox, pianist, assisted by Marjorie Booth, pianist and violinist; Violet Bulmore, soprano; Margaret Matheu, harpist, and Virginia Matheu, violinist. Miss Cox was heard in the MacDowell "Sonata Eroica," the Bach-Tausig Toccata and Fugue in D Minor and shorter numbers, closing the program with the first movement of Weber's Concerto Op. 11, the second piano part being played by Marjorie Booth. Marguerite Matheu offered a harp solo by Zabel, and with Marjorie Booth and Virginia Booth, a Serenade by Oelschlegel. Miss Bulmore was heard in "Tes Yeux" by Rabey with obbligato by Miss Booth.

Dedicate Songs to Mrs. Dreyfus

LOS ANGELES, March 23.—Estelle Heatt-Dreyfus, contralto, has added another couple of successful appearances to the list of her activities of the season, within the last few days. On March 19 she appeared in a "miniature musicale" in Pasadena, and for the Shakespeare Club of the same place yesterday. She has just received the dedication of Spanish folk-song, which is being published in a volume of Spanish folk-song settings, by Raoul Laparra. Other artists whom Mr. Laparra has honored with dedications in this volume are Muratore, Helen Stanley and Emma Calvé. The young Los Angeles composer, De Vere Nicholson, has dedicated to Mrs. Dreyfus two arrangements of Spanish folk-songs collected in Mexico and California by Eleanor Hague. Another composer who is dedicating a song to the contralto, Angel Barrios, of Spain.

Mary Jordan Sings at Special Service in San Antonio

SAN ANTONIO, TEX., March 17.—A large number were unable to gain admittance to St. Mark's Episcopal Church Sunday afternoon, March 13, when Mary Jordan sang a group of solo numbers, and numbers with St. Mark's vested choir, at vesper service. Of her solo numbers, Chadwick's "Ballad of the Trees and the Master" and Buzzi-Peccia's "Gloria" were newly heard. In Shelley's "The King of Love My Shepherd Is," given with the choir, Daisy Polk skilfully sang the soprano passages with Miss Jordan. The service was one of the series of special Lenten musical services arranged by Oscar J. Fox, diocesan director of music. At the second service, Daisy Polk was heard in a program of devotional solo numbers and in the soprano part of Gounod's "Gallia," with the choir. F. E. T.

New York Bank Employee to Make Début as Violinist

Rinaldo Sidoli, eighteen-year-old violinist, who is to make his début at Aeolian Hall the evening of April 4, is a native New Yorker. He received his first training in class lessons in parochial schools on the East Side. Five years ago he came under the tutelage of Ferdinand Carri with whom he has studied ever since. As he is an employee of one of the city banks, young Mr. Sidoli has had to work against obstacles in preparing his recital program, which includes a Nardini sonata, the First Concerto of Paganini, Ernst's "Air Hongroise," and numbers by Ries, d'Ambrosio and Bach-Wilhelmj.

Braun School Aids Bazaar

POTTSVILLE, PA., March 21.—A bazaar to raise funds for purchasing new instruments for the Third Brigade Band was given recently with much success. One of the features was a free scholarship for one year's tuition in the Braun School of Music which included a complete course in the piano department. This scholarship offer netted the band \$250.00. The winner will be announced later.

Middleton Engaged for Worcester Festival

Arthur Middleton, baritone, has been engaged to sing *Christian* in "Pilgrim's Progress" at the Worcester Festival next October. In addition to his services in this oratorio, Mr. Middleton will give a concert program on the following evening.

Activities of Adele Luis Rankin

Recent engagements of Adele Luis Rankin, soprano, were: as soloist with the Euphony Society at the Waldorf-Astoria, Euterpe Club at the Hotel Plaza; Woman's Club, Elizabeth, N. J., March 17 (when she was assisted by Ruth Kemper, violinist; Donato D'Onofio, flautist; Thomas Joyce, baritone, and Harold Waters, accompanist). At this concert Miss Rankin presented a group of quaint folk songs of the Seventeenth century in costume of that period. She was cordially received in a program of Gustav Becker's works in New York, March 8, and as co-artist with Eleanor Patterson at the Harlem Y. M. C. A., March 4.

Future appearances are in Easton, Pa., April 5, and Jersey City, April 28.

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Public Service Must Be Aim of Manager, Says Mrs. Colbert

Only Woman Impresario in California Believes First Duty Is
to Audiences—How She Started Her Concert Work

SAN FRANCISCO, March 15.—California has two things beginning with "C" of which it is proud. One is the climate; the other is the Colbert Concert Course. Both merit the praise they receive.

Mrs. Jessica Colbert, under whose direction a notable list of artists appeared this season in California, is one of the leading concert managers of the West and the only woman impresario in California. This means that she is the only woman presenting artists in a territory so big that it could swallow up half a dozen Eastern States.

Mrs. Colbert is a small person, with a magnetic smile that helps in smoothing out difficulties when train schedules go wrong or press matter fails to arrive. She has a gift for keeping every-



Photo by Lothers & Young
Mrs. Jessica Colbert, San Francisco
Concert Manager

one good natured—including artists and club committees. More than this, she has not confined her activities to presenting great artists who have the prestige of Eastern and European triumphs, but she has also been an active force in bringing promising young artists of the West to the attention of the public.

The writer asked Mrs. Colbert how she came to enter the managerial field. "Not purposely," she said smiling. "My work here has developed of itself, one might say, rather than as the result of a definitely worked-out program. When I first came to San Francisco I was doing some special press work. I liked California, and decided to stop for a time. One day some one suggested that I direct some concerts here—and I've been doing it ever since, although it is only in recent years that my work has widened to its present scope."

Mrs. Colbert's activities now extend throughout California, and as far East as Salt Lake City and Reno, where she presented a number of artists this season.

To Mrs. Colbert the one vital aim in a concert manager's outlook is service to the public.

"What success I have gained in my

work," she says, "is due to the fact that I never promise more than I can perform—and prefer to understate rather than overestimate the abilities of an artist. In this way I have built up my work to a point where clubs and other organizations do not hesitate to accept any musician that I endorse."

A Music-Loving Territory

"The interest in good music that is evident throughout the Pacific Coast territory can hardly be overstated. I think that the war turned the thought of all Americans toward music more than any other one thing. We found in music one of the greatest aids in carrying us through trying times and we have not forgotten this fact. People are interested in reading about the artists and about new musical works and they want to hear them. We must not forget in this connection the fine work that has been done in the past ten years by music clubs all over this country. This work is now bearing fruit and one of the most evident results is the attendance the small towns are giving to musical events."

"In music, as in every other walk of life, success is built upon service. The artists that I am presenting in California know that I will give them plenty of engagements here, and my patrons know that I will live up to the promises I make."

This seems to be a simple rule of success, but, then, all great things are simple in the last analysis. However, that may be, it is certain that Mrs. Colbert is doing a work for music in California that can hardly be overestimated, and the results are daily becoming more apparent.

M. S.

Craft Sings at Easter Sunrise Service on Mt. Roubidoux

Marcella Craft, who is now on the Pacific Coast, opened her activities there by making her annual appearance at the Easter sunrise service on top of Mt. Roubidoux, Riverside, Cal., where a throng of some 30,000 persons gathered from all parts of the State. After several recitals in the southern part of the State, the soprano will close her Pacific Coast engagements by singing the soprano part in Mendelssohn's "Hymn of Praise" and Gounod's "St. Cecelia Mass" with the Los Angeles Oratorio Society on April 14. Immediately after she will come East to participate in the Fitchburg (Mass.) Music Festival, for which she has been re-engaged. En route to Fitchburg Miss Craft will give recitals at Chicago and Bloomington, Ill.

Peterson Recital Notable Event in Logan, Utah

LOGAN, UTAH, March 20.—The recital of May Peterson, soprano of the Metropolitan Opera, has proved one of the outstanding features of the local season. Opening with folk-songs and arias of Mozart, she gave a program which included also numbers by Messager, Staub, Dvorak, Hageman, Sjögren,

Dannstrom, Dargomijsky, Spalding, Mallinson, Cyril Scott, Guion and McFadyen, with such success that she had to add many others. Clarence Shepard was at the piano.

STARS VISIT SAN DIEGO

Tetrazzini and Alda Attract Overflowing Audiences

SAN DIEGO, CAL., March 24.—Twice last week was stage space used at the Spreckles Theater to accommodate overflowing audiences. The attraction in the first case was Tetrazzini, in the second, Alda. Francesco Longo, pianist; Max Gegna, cellist, and Henri Bove, flautist, assisted Mme. Tetrazzini.

Mme. Alda sang for the Amphion Club and presented a most artistic program, admirably arranged to display her versatility. She was assisted by Theodore Flint, pianist, who gave several solo numbers.

The Saslavy Trio presented the last of their series of chamber music concerts at the Thearle Music Hall, selecting a program of Russian compositions for the occasion.

W. F. R.

Mme. Schumann Heink will make her first Chicago appearance in two years on April 6 at the Chicago Medinah Temple.

CONCERT SUCCESSES OF Genia ZIELINSKA Polish-American Coloratura Soprano



GUTHRIE "DAILY LEADER," FEB. 10:—
"Mme. Zielinska has won her reputation deservedly. She is, indeed, a wonderful artist. Her voice is marvelous. Few singers can rival her in the ease and poise of her sustained flights in highest range. The maze of octaves, cadenzas and trills seemed almost beyond human vocalization. She was repeatedly encored and graciously responded."

SPRINGFIELD, MO., "LEADER," FEB. 3:—
"Madame Zielinska's voice is one of wonderful beauty of tone. Her marvelous technique enabled her to perform feats of vocalization with an ease and power equaled by few artists."

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All the demands of the work Miss Bates met gloriously, and in the coda the manner in which she made the pianoforte sing out over massed instruments gave the audience a thrill which presently moved many in the galleries to rise and cheer her.

Hector Charlesworth in Toronto Saturday Night,
March 5th.

An ovation was accorded to Mona Bates. * * * She was wonderful. * * * Superb technique, fine phrasing and poetic temperament marked her Liszt interpretation. Her audience was enthralled.

Toronto Telegram, March 1st, 1921.

In point of enthusiastic reception the Liszt Concerto in E flat was the outstanding success of the evening. Miss Bates well deserved the numerous recalls she received. * * * Her rendition of the concerto was a revelation.

Toronto Star, March 1st, 1921.

Tripping on the stage like a fairy, this slender girl played with orchestral accompaniment, the massive concerto in E flat of Liszt with masterly skill and fine appreciation of the glories of this big work. The performance was marked by brilliant and fluent technique, vitality of tone amazing in a player of her dainty physique, and by delightfully poetic treatment of the delicate passages. She was recalled again and again.

Toronto Star Weekly, March 5th, 1921.

Address: Steinway Hall, New York

Steinway Piano

New Chicago Firm Books Fifty Concerts for Marshall

Harrison and Harshbarger
Managing Tenor—Latter
Just Re-Engaged by Mary
Garden and Great Increase
in Salary

CHICAGO, March 21.—The cause of booking management in Chicago has taken a step forward, through the engagement of Charles Marshall by the firm of Harrison & Harshbarger, in the Kimball Building.

Mr. Marshall, dramatic tenor, has been making a success this season with the Chicago Opera Association in the title rôle of Verdi's "Otello," an opera seldom heard, since it is so difficult to find a tenor capable of singing the name part. With his business affairs in the hands of Harrison & Harshbarger, Mr. Marshall has been re-engaged by the Chicago Opera Association at a fee more than double that received by him this season. This is especially notable, since the announced policy of the opera company has been to reduce rather than increase artists' salaries.

Before the season of the Chicago Opera next autumn, Mr. Marshall is announced to appear in fifty concerts under the Harrison & Harshbarger management. One of these will be before



Members of the Harrison & Harshbarger Bureau of Chicago. At Left—Dema Harshbarger; at Right—Harry P. Harrison

President and Mrs. Harding in the White House, at the first musicale of the new administration, and the first musical event in the executive mansion since Mr. Wilson's illness.

Harry P. Harrison has been for many years the moving force of the Redpath Musical Bureau, and as such has managed concert tours for Alice Nielsen, Ernestine Schumann Heink, Julia Clausen, Paderewski and the Chicago Sym-

phony. His partner in the new booking firm, Dema Harshbarger, has served for a decade with exceptional ability and success in every branch of the booking business.

Announcements of other artists who will appear next season under the Harrison & Harshbarger management may be expected shortly. A number of important negotiations are pending.

M. A. M.

Pittsburgh Pianist in Recital in Home City

PITTSBURGH, March 13.—A recent event of interest at Carnegie Music Hall was the recital of Alfred Boswell, a local pianist, who has studied much abroad. Agile fingering and a certain brilliance of style were responsible for the interest of his playing. His program was made up of some Bach-Busoni numbers; a Chopin group, which included the Nocturne in E, the Preludes in B Flat Minor, E and F, and another discovered in 1918, as well as the Ballade in F Minor; three unfamiliar works of Blanchet; Spanish dances by Granados, and Liszt's "Harmonies du Soir." The encores were the Chopin-Liszt "The Maiden's Wish," a Seguidilla by Albeniz, and the sixth "Soirée de Vienne" of Schubert, transcribed by Liszt. The audience made up in cordiality what it lacked in numbers.

Philadelphia Symphony Club Gives First Concert in Camden, N. J.

CAMDEN, N. J., March 14.—The Symphony Club Orchestra of Philadelphia under the conductorship of William F. Happich, gave its initial concert here last evening in the Towers Theater, assisted by May Ebrey Hotz, soprano, and Master Jacob Savit, violinist. The orchestral numbers included Beethoven's "Egmont" Overture, Svendsen's "Norwegian Rhapsody" and the "Scènes Pittoresques" of Massenet. In addition there were several by the string orchestra. Both orchestras acquitted themselves quite creditably. Master Savit played works by Kramer, Aulin and Drigo. Mrs. Hotz sang a group of songs in a pleasing fashion. Rosalie Cohen supplied excellent accompaniments.

A. D. P.

Russell in Organ Programs in Princeton

PRINCETON, N. J., March 6.—The fifth event in the Saturday afternoon recital series which is being presented at Procter Hall by Alexander Russell, director of music at Princeton University, was successfully given yesterday afternoon. Both this and the next preceding recital presented Mr. Russell in an organ pro-

gram. His numbers at these two concerts included works by Handel, Bach, Martini, Borowski, Dvorak, Raff, Chopin, Widor, Corelli, Jongen, Dubois, Karl Goldmark and Wagner. The next concert will also be of an organ recital, and on March 19 the program will be given by Mr. Russell with the assistance of John Barnes Wells, tenor.

Lambert Murphy Makes Fine Impression in Program at Roanoke, Va.

ROANOKE, VA., March 19.—An appreciative audience filled the Academy of Music on March 11, to hear Lambert Murphy, tenor, in a well chosen and varied program, the fourth in a series of concerts under the auspices of The Thursday Morning Music Club. The artist was well received and sang a number of encores. In the absence of his regular accompanist, who was ill, he was ably assisted at the piano by Mrs. Leslie Wharton of Greensboro, N. C.

F. H. B.

Bauer Figures Brilliantly in Oberlin Artist Course

OBERLIN, OHIO, March 19.—One of the finest piano recitals ever heard in Oberlin was given recently in the Artist Recital Course by Harold Bauer. His program consisted of his own transcription of the Bach B Flat Partita, Sonata in C, Op. 53, by Beethoven, the Schumann "Papillons," the Chopin Ballade in G Minor, and a highly entertaining final group which included numbers by Scarlatti, Liszt and some modern French composers. The entire audience appreciated to the full the genius of this scholarly pianist.

F. B. S.

Gray-Lhevannes Visit Missouri Capital

JEFFERSON CITY, Mo., March 20.—The capital city of Missouri accorded the Gray-Lhevannes a rousing ovation at their recent appearance in violin and piano recital. The largest theater in town was secured by the Saturday Morning Music Club for the occasion, and despite inclement weather, a capacity audience was present.

Hear Madeleine Sokoloff, Guarneri and Lawrie in Bangor Benefit

BANGOR, ME., March 19.—William R. Chapman on March 10 presented Madeleine Sokoloff, violinist; Fernando Guarneri, baritone of the San Carlo Opera Company, and Justin Lawrie, tenor, in the annual benefit concert for the local festival chorus. The concert surpassed in excellence and artistry any that have been given here in the series in recent years. Mme. Sokoloff, who was heard for

duets. A large share of the success of the evening was due to the fine support given the artists by Mr. Chapman at the piano.

J. L.

NOTABLES VISIT HARTFORD

Flonzaleys and Kubelik Give Concerts in Connecticut Capital

HARTFORD, CONN., March 17.—A notable chamber music concert was given in Unity Hall by the Flonzaley Quartet, the evening of March 11, under the local management of the Musical Club. The program held works by Haydn, Schumann, Mozart and Grieg. The house was packed and many were turned away.

Jan Kubelik appeared in concert at Foot Guard Hall on the evening of March 5, for the first time since the war. His program included his own Concerto in C and numbers by Beethoven, Bach, Saint-Saëns, Sarasate, Svendsen and Wieniawski. Mr. Kubelik was accompanied by Pierre Augieras, who also played the Chopin F Major Ballade. This concert was one of the World's Famous Artist Series, under the local management of George F. Kelley. T. E. C.

Gunster Heard by Capacity Audience in Birmingham

BIRMINGHAM, ALA., March 28.—Friederick Gunster's Southern tour brought him here recently for a recital before the Music Study Club. The audience taxed the seating capacity of the Jefferson Theater. The tenor was in fine voice, and besides repeating three of his programmed numbers he had to give several extras. His numbers ranged from the dramatically impressive to the lightly charming, and he did equally well in both genres.

Mrs. Robert M. Radney was leader of the program of Irish music given before the MacDowell Club of Allied Arts, of Oklahoma City, in the home of Mrs. B. B. Blakeney.



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Elinor Beach Successful in Greensboro Recital

Elinor Beach, soprano, an artist-pupil of Mrs. Frank Hemstreet of New York, and a member of the faculty of the North Carolina College for Women, at Greensboro, N. C., was the assisting artist at a concert given by the College Orchestra recently. Miss Beach scored particularly in a group of songs by Horsman and John Prindle Scott's "The Wind in the South," the latter given with orchestral accompaniment. The applause of both audience and orchestra brought a repetition of Mr. Scott's song.

Mary Cavan and Otakar Marak Sail for Europe

Mary Cavan, soprano, and Otakar Marak, tenor, will sail for Europe on the Finland on March 26. Their European engagements include appearances at Warsaw, Vienna, Budapest, and all the Czecho-Slovak cities; also in Berlin, Ostend, Spa and London. They have recently signed a contract with Jules Daiber covering engagements in the United States and South America, which they will fill after their European tour.

George Yates Myers in Organ Recital at Saratoga, N. Y.

SARATOGA, N. Y., March 26.—George Yates Myers, New York organist, was given a hearty reception when he appeared in recital at the First Methodist Church, the evening of March 1. The program was designed to reveal the versatility of Mr. Myers's art and was chosen largely from compositions of the modern school. The organist was formerly a citizen of Saratoga and received a warm welcome.

Lieutenant Herbert W. Owen, known on the stage as Robert Morosini, who died in Brooklyn March 10, left an estate of about \$8,000.

Harvardians Stirred as Nielsen Sings with the Boston Symphony

Soprano Is Soloist at Sixth Cambridge Concert of Monteux Men

BOSTON, March 25.—The Boston Symphony gave its sixth Cambridge concert of the season last evening at Sanders Theater, Harvard University. Mr. Monteux's forces gave a rich and vivid performance of Beethoven's "Pastoral" Symphony, Weber's Overture to "Euryanthe," and an excerpt from Berlioz's Dramatic Symphony, "Romeo and Juliet." The soloist was Alice Nielsen, who sang Mozart's aria, "Deh vieni non tardar," from "The Marriage of Figaro," and the aria, "Batti, batti," from "Don Giovanni."

Miss Nielsen's singing was exquisite. Her voice is beautiful in quality, accurately placed and unusually even throughout its range. In the first aria, which calls for beauty of style, delicacy of nuances and finish of vocalization, her finely sustained legato, her stylistic distinction and her emotional expressiveness were especially noteworthy. Again in the "Batti, batti," one was impressed with the limpidity of her voice, with its agreeable flexibility and with the clarity of her enunciation. While one admires her technical skill, one admires still more her musicianly understanding that invested the classic music of Mozart with a subtlety of feeling and a rare charm of expressive mood. Miss Nielsen was very warmly received by her discrimi-



Alice Nielsen, Soprano

nating audience, many of whom recalled her former triumphs with the Boston Opera Company. The concert was a repetition of Miss Nielsen's success as soloist with the orchestra at a pair of the Boston concerts recently. H. L.

Votichenko Work Used at Easter

"Easter Chimes in Little Russia," an orchestral composition by Sasha Votichenko, which was first played by the Russian Symphony and later featured by the Russian Cathedral Quartet, is now being used as an Easter attraction in several motion-picture houses throughout the country. The work is based on authoritative Russian folk-tunes and has been arranged for small, full and grand orchestra. Modest Altschuler, who will shortly start on tour through the South with his Russian Symphony, will continue to present the composition.

Sylva Arranging Testimonial Concert for Mrs. Hammerstein

A testimonial benefit concert will be given at the Manhattan Opera House on the evening of April 12, for Mrs. Oscar Hammerstein. The benefit will be under the direction of Marguerite Sylva, who was a member of the Manhattan Opera Company. Mme. Sylva will be heard in the second act of "Carmen" with chorus and orchestra. Several of the other stars of the Oscar Hammerstein régime have signified their desire to appear on the program.

Grace Elliott Accompanies Artists at Reception for Mme. LeBlanc

One of the artists appearing at the reception given Mme. Georgette LeBlanc by the Oasis Club at the clubroom on the evening of March 22, was Grace Elliott, pianist and accompanist. Miss Elliott was at the piano for Louisette Roche in an aria from "Mephistofele" and a group of French songs; for Rose La Hart in an aria from "Gioconda" and a group of English songs, and Ida Heydt in the Mad Scene from "Lucia" and a number of songs. Admiration was expressed for Miss Elliott's accompanying.

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BALTIMORE FORCES FORMING NEW PLANS

Municipal Orchestra May Enlist Aid of Guarantors—Farewell to Bostonians

BALTIMORE, March 26.—The last concert of the current series given by the Boston Symphony at the Lyric, on March 16, was also a final farewell, as the organization will not return next year. At the close of the evening, there was such prolonged demonstration that the members of the orchestra had to rise and bow to this token of leave-taking. With the passing of this musical force from our circles there is left a vacancy which it is the duty of our own municipal Symphony to fill.

With only one concert remaining for the local orchestra, the musical season will soon end. It is rumored that a different form of organization is being planned for the Baltimore Symphony, by which its support will depend not solely upon municipal interests but also enlisting public-spirited guarantors who will pledge themselves to assist the organization. While no definite movement has taken place, it is believed that this will assure the orchestra's future. Frederick R. Huber, municipal director of music and manager of the Baltimore Symphony, has issued a statement indicating such a movement. What may be forthcoming is as yet a matter of conjecture.

Edwin Grasse, known to America as a musician of fine qualities, gained for his work greater appreciation, when he gave a recital at Old St. Paul's Church, March 17. This recital had been arranged by Edwin Litchfield Turnbull, all expenses being contributed by admirers of Mr. Grasse's art. As violinist, organist and composer, Mr. Grasse showed his skill. A large audience, in sympathy with the musician, praised his showing at this recital. Among the original compositions which he played were his "Morning Song" for violin; "Nocturne" and Serenade for organ, besides transcriptions of Liszt and Wagner. As a tribute to Mr. Turnbull, Mr. Grasse presented this music pa-

tron's "Twilight" and "Victory," both of which were enjoyed.

Josef Hofmann, pianist, gave the nineteenth Peabody recital, March 18, before an audience which filled the auditorium. The Handel-Brahms Variations and Fugue, Op. 24, was the chief number followed by a Chopin group with bits of Sgambati, Ganz, Scriabine and Liszt. At the close of the program several additions had to be given. F. C. B.

Hear Washington Pupils of McCall Lanham

WASHINGTON, D. C., March 26.—McCall Lanham, New York voice teacher, presented several of his pupils at the Chevy Chase School here in recital recently. Those heard were Agnes Cary, soprano, who comes from Albany, N. Y.; Rhea Walton, soprano, of Guthrie, Okla.; Katherine Dean, soprano, also of Guthrie; Mildred Repp, contralto, of Detroit; Ruth Maxwell, soprano, whose home is in West Virginia; Emily Crawford, soprano, also from West Virginia; Dolores Bronson, soprano, of Miami, Fla.; Allene Dear, mezzo-soprano, of Jersey City, and Virginia Wilson, soprano, of Chicago.

Raoul Vidas Impresses Sioux City Audience in Local Début

SIoux CITY, IOWA, March 19.—Raoul Vidas, violinist, made his first Sioux City appearance at the high school auditorium on the evening of March 1. A large audience evinced its appreciation of his artistry by the warmth of its applause, and after the third group, four encores were demanded. The concert was the third number in the course presented by the Civic Music Committee, which is composed of Paul MacCollin, Mrs. Burton Smith, Mrs. Krebs, Miss Bullard and Mrs. Galinsky. W. C. S.

Kathleen Parlow and Local Musicians Provide Fare in Missoula, Mont.

MISSOULA, MONT., March 19.—Musical events have held more than usual interest in recent weeks. Besides the second appearance of the University Symphony, Mr. Weisberg, conductor,

there have been a number of recitals including one by Kathleen Parlow. This last took place on Sunday afternoon, Feb. 27, in the high school auditorium. Miss Parlow displayed a brilliant technique and a masterly interpretation seldom heard here. The audience called the artist back repeatedly and she responded with a number of encores. In the two months since it was first heard, the Symphony has made rapid strides. E. E. S.

Foerster and Grimm Works on Pittsburgh Program

PITTSBURGH, March 19.—The 1332nd organ recital in Carnegie Music Hall was given last Sunday afternoon by Caspar P. Koch, city organist, assisted by Dwight Blackmore, violinist; Stewart Blackmore, cellist, and Florence Stewart-Blackmore, pianist. Besides works by Boellman, Liszt, Bizet and Schubert, the program included two compositions by Americans. These were the "Serenade," Op. 61, for trio, by Adolph M. Foerster of this city, and an "Invocation," for violin, cello, piano and organ, by Hugo Grimm of Cincinnati.

The final concert of the season by the orchestra of the Waldorf-Astoria. Joseph Knecht, conductor, was given the evening of March 27. Grieg's Concerto for Piano, was the solo number, played on the Ampico by Margaret Volavy.

Berta Reviere appeared recently at the Galaxy Club, New York.

Columbus Musician Marries

COLUMBUS, OHIO, March 30.—Harold G. Davidson, a Columbus pianist and teacher of piano, theory and harmony, was married recently to Alice Carroll, daughter of Daniel Carroll. Mr. Davidson graduated from the Cincinnati Conservatory of Music, several years ago, and since then he has given concerts and has taught a limited number of students. Recently Mr. Davidson opened a studio in State Street, where he and his bride will live. Mr. Davidson is a son of Mr. and Mrs. W. J. Davidson of Columbus, and is a member of Sigma Epsilon Fraternity. E. M. S.

Macbeth Admired in Charlotte, N. C.

CHARLOTTE, N. C., March 25.—Making her first appearance on the concert stage here on the Famous Star series promoted by the Men's Club of the Second Presbyterian Church, Florence Macbeth sang before an audience which filled the Auditorium last night. In a program of songs in five languages she captivated her hearers. She was obliged to give many encores. The aria, "O Luce di Quest Anima" from Donizetti's "Linda di Chamounix" created an especially good impression. George Roberts was the accompanist.

"La Sourdine Ensemble," composed of three of the New York Philharmonic members, lately gave a successful concert for the Woman's Club in Scranton, Pa. The ensemble is under the management of Annie Friedberg.



HANS HESS

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at the Arcadia, March 10th, 1921

"HANS HESS shared the program with MARY GARDEN playing his numbers excellently with warm sensuous tone."—Forrest Davis, Detroit "Times."

"HANS HESS, her associate artist, proved of high caliber, the applause he evoked was more than perfunctory politeness."—Ralph Holmes, Detroit "Journal."

"HANS HESS, her assisting artist, demonstrated a fine tone."—L. Cline, Detroit "News."

"HANS HESS played several groups of numbers, Boellmann 'Variations,' Gluck 'Melodie,' Lagourge 'Angelus,' Popper 'Tarantella,' etc. His interpretations were of lovely quality and he was roundly applauded."—Charlotte Tarsney, Detroit "Free-Press."

Mr. Hess was recalled many times and added several encores.

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GARDEN'S CORPS IN CLEVELAND INVASION

Opera Company Gives Annual Series There—Stransky Orchestra Appears

CLEVELAND, March 26.—The annual series of four performances by the Chicago Opera Association at the Keith Hippodrome was given with brilliant success. The auditorium seats about 4000 and was filled to capacity each evening. The operas given were "Monna Vanna," with Garden, Muratore and Baklanoff; "Lohengrin," with Raisa, Johnson, Baklanoff and Van Gordon; "La Traviata," with Galli-Curci, Schipa and Rimini, and "Rigoletto," with Craft, Bonci and Rimini, who substituted at the

last moment for Titta Ruffo. Special interest centered in the management of Miss Garden. Polacco and Cimini alternated in conducting.

Mary Garden's poetic *Monna Vanna*, Muratore as the soldier-lover, and the beautiful singing of Galli-Curci on Wednesday evening, were the features of the series.

In view of the waning season, the four immense audiences gathered from many towns of northern Ohio were somewhat surprising. The success of the series reflects credit on the local management of Adella Prentiss Hughes, and the guarantors who made it possible.

The last concert of the season by a guest orchestra was given by the New York Philharmonic under Josef Stransky.

A spring festival is being planned in which the Cleveland Symphony and the Orchestra Chorus will participate. The Singers' Club, conducted by Harvey B. Gaul, will also assist.

Fifteen hundred school children participated in the memory contest conducted by Mr. Sokoloff and Mrs. Hughes in which the Cleveland Symphony played short numbers. Prizes were awarded to the school and individuals making the best showing.

BEETHOVEN ASSOCIATION GIVES FIFTH CONCERT

Josef Hofmann, George Hamlin and Letz Quartet Appear as Interpreters of Engaging Program

Josef Hofmann, George Hamlin and the Letz Quartet were the interpreters of the fifth program in the Beethoven Association series, given in Aeolian Hall, Tuesday evening, March 22. The only Beethoven composition was the B Flat Major Quartet, Op. 130, which the Letz players presented with admirable clarity, smoothness and balance, if with no exceptional beauty of tone.

Mr. Hamlin, whose singing of classic Lieder long since caused him to be regarded as an interpreter to pattern after, invested three Schubert and two Schumann songs with pictorial and emotional qualities beyond the usual, as well as with polished vocalism. Although the "Erl King" seems scarcely intended for his type of voice, his projection of it was, in its individual way, one of the most gripping of recent memory. The other Schubert songs were "Der Musensohn" and "Im Abendroth." The Schumann numbers were "Requiem" and "Provenzalisches Lied." All were effectively sung. Coenraad v. Bos, at the piano, was called upon to share in the applause.

Mr. Hofmann's participation in the program was confined to the piano part of the Brahms F Minor Quintet, in which his collaborators were the Letz players. The virtuosity of the pianist was kept nicely subsidiary to the demands of the ensemble and the string players fairly outdid themselves in matching Hofmann's crisp and singing effects. The Scherzo was a rhythmic joy, and the slow movement almost equally engaging.

The audience, a large one, lost no opportunity for vigorous applause.

Graveure Re-engaged for Chicago Recital

CHICAGO, March 19.—Louis Graveure's two recitals in Chicago have met with so much success that he is announced for a third appearance in the city and another recital early next season. He will be the assisting artist with the Mendelssohn Club of Chicago at Orchestra Hall, April 21, and is booked for a recital in the same hall, Nov. 7.

M. A. M.

Cecil Burleigh Plays Own Concerto with Cleveland Symphony

CLEVELAND, March 19.—Cecil Burleigh played his Concerto in A Minor for Violin and Orchestra on March 13 with the Cleveland Symphony, achieving a success; the entire orchestra joined in the applause.

RUBY McDONALD IN RECITAL

Australian Violinist Makes Good Impression at Waldorf

Ruby McDonald, Australian violinist, was heard in recital on the evening of March 21, in the Waldorf-Astoria. The program displayed the artist's talents, not the least of which was her free and firm bowing. Miss McDonald excelled in short and sprightly Kreislerian adaptations of a Scherzo by Dittersdorf and a Porpora Minuet, in which a certain verve and capable technique were evident. Quite the best thing of the evening was the Mendelssohn Concerto, played with exceptional smoothness, even brilliancy. The Tartini "Devil's Trill" was inevitably presented, and here, Miss McDonald thrilled in competent fashion. Her staccato passages were excellently performed, and cadenzas were capably, if not inspiringly taken. A good, broad tone-quality, on the whole, was manifested, and in numbers such as Max Bruch's "Kol Nidrei" and the Love Song from Coleridge-Taylor's "African Suite," there was achieved a certain intensity of expression.

The program included a movement of Godard's Concerto, Op. 35; Melodie by Stojowski-Wilhelmj; a Tartini Theme with Variations; as well as a salutation to the sultry entrance of a season, in Grieg's "To Spring." An Engberg "Butterfly," doubtless owing to its altitudinous position, fluttered somewhat wanly, but "The Lark" of Glinka-Balakireff accomplished a more triumphant chromatic descent. The program closed with Grainger's "Molly on the Shore." Miss McDonald responded to enthusiastic recalls. The accompaniments were precisely contributed by Maurice Eisner.

Mrs. Groff-Bryant New Music Chairman of Illinois Federation

CHICAGO, March 19.—Mrs. Anna Groff-Bryant, director of the School of Three Arts at Lombard College, Galesburg, Ill., has been made music chairman of the Illinois Federation of Women's Clubs, and is busy with her musical plans for the State. These are not yet ready for detailed announcement. Mrs. Groff-Bryant will be in Chicago during the spring vacation, March 23 to March 30, outlining her preparations for her summer classes in the city.

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Marcella CRAFT

Again Scores an Enormous Hit With the
CHICAGO OPERA COMPANY
as "Gilda" in *Rigoletto* in Cleveland,
March 17, 1921

"Marcella Craft was the Gilda, and she won a pronounced success. Her voice is fresh and lovely of texture, and her artistic delivery of 'Caro Nome' received its just meed of hearty and prolonged applause. Miss Craft is an accomplished singer and no less a skilled and engaging actress."

JAMES H. ROGERS in CLEVELAND PLAIN DEALER, March 18, 1921.

"The biggest applause of the evening, however, went to Marcella Craft and Alessandro Bonci. Miss Craft is a big Cleveland favorite from many appearances with other companies here, and the whole music-loving crowd was delighted to have the opportunity of hearing her under the favorable auspices of last evening. Her 'Caro Nome' set the pace for applause, which continued throughout the rendition of her role. Miss Craft, now on her way to sing at the Easter Service at Riverside at sunrise, is one of the most painstaking, intelligent and conscientious artists in all the constellation that has visited us during the week and her performance, considered as a whole, was one of the most satisfactory of the lot—although there was a broad field for comparison."

ARCHIE BELL in CLEVELAND NEWS, March 18, 1921.

"Marcella Craft as the unfortunate Gilda gave the most brilliant offering of the evening. The young American of splendid appearance has a fresh voice of rare beauty of tone and is a magnificent actress all in one. Her aria 'Caro Nome' was a combination of lyric and coloratura singing which can only be described by the word brilliant, and yet it was soft and appealed to one's heart and soul. Another proof of how almost inexhaustible this company is so far as first class singers are concerned."

(Translation) CLEVELAND WAECHTER UND ANZEIGER, March 18, 1921.

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How Mary Garden Got Her First Chance, While Paris marvelled

By Neal McCay

SO much has been written of Mary Garden that one might wonder what else there could possibly be to say. Yet, though much light has been shed on the triumphant part of Miss Garden's career, little has been written of her earlier days, the student days in Paris when she was working obscurely but undauntedly toward the career which she had chosen. Already she had sounded the key-note of her life which she later expressed thus: "Decide what you want to do, set your goal, and never stop until you reach it!"

Perhaps it is a touch of vanity, or even a feeling of reflected glory, which prompts the writer to relate the following incident:

It was a long time ago—longer than I am going to say—but it was during the days when we were students in Paris and happened to be staying at the same pension that one day Miss Garden asked me if I would go to an audition which she had chosen. Already she was then working, was about to give for his pupils. I was only too glad to go, for I was keenly interested in this young girl's tireless and never-ceasing efforts, which at the time seemed so hopeless. Her capacity for work was enormous! Every morning she was the first one at some preparatory study for a lesson later in the

day—and there were few days when there were no lessons of some sort, for her studies included every possible thing that would advance her in her ambition to become an opera singer. When one wishes to become a great artist there are many things to be considered aside from the actual singing. There are the rôles to be learned, the diction, the *mise-en-scène*, and the other countless detailed studies—all of which are essential to artistic work.

Mary Garden's efforts were all the more praiseworthy for the fact that she was working in the face of little encouragement, and even less praise, for there were few who believed that she would ever "arrive." But if others were lacking in confidence, she made up for their mistaken judgment by her own absolute belief in herself and her ideals of art.

When Garden Sang

I confess, I went to the concert a little indifferently, expecting just what I found, a small hall, a small concert, given to a small audience. The program was made up of the usual exhibition arias, which were done well enough, and sometimes the singing was excellent; but in no case did one find that interest and indefinable something that is looked for in an artist who is said to be ready for the verdict of an unpre-

judiced public. The afternoon was growing pretty tedious when the program announced that the duet from "Manon" would be sung by Mlle. Mary Garden and some tenor, whose name I can't recall, and who has no doubt long since been forgotten. As they walked out on the little six-by-eight platform they were greeted with the same friendly applause the others had received, and the number began. Now here was something different! When they finished there was a foundation to the applause that made the walls of the little hall ring—the kind of applause that only comes after the unusual. I don't suppose that there were many in that audience who were really conscious of just why they were applauding; for the singing of Miss Garden was then, as it has always since been, subservient to a deeper influence than that which is only too rarely found in the work of the general run of stereotypical singers of emotional rôles. That audience only knew that they had been held spellbound without being able to know why.

After the concert, I waited for Miss Garden and we walked home together. I told her how delighted I had been with her singing, and that in my estimation if she ever got the chance there would be no holding her back. I can still see her face as she said, "But will the chance come—and when?" Sometimes, the waiting seems very long." I realized too well how she felt; so I said nothing more, and we walked on in silence.

A few weeks later I left Paris and went my way. Spring passed into summer, summer into autumn, and when winter came I was again in Europe on my way to Australia. I had only been in London a few days when I happened to pick up a French paper and read of the recent successful début of a young American singer. Her name was Mary Garden. It was fine to read of her triumph and to know that she had proved her worth beyond a doubt to her friends, and to the ones who failed her when she most needed their support.

It was not until several years had passed that I again met Miss Garden, and then it was in London while she was filling an engagement at Covent Garden, where she sang *Marguerite* and *Juliette* for the first time. When I called to see her she told me in detail all that she had gone through during those dark, cruel days just before the dawn. It was the old, old story, once more told, of friends losing confidence before one has had the opportunity of proving himself to be justified in the pursuit of a chosen ambition. But the final blow came when she went to the bank and was told that the allowance she had monthly received from some Chicago people had been stopped. There she stood, high and dry, without a word of warning, with but fifty centimes to her name, alone in Paris.

What happened after this has been told before—how while, one day, walking in the Bois to divert her mind from the situation into which she had been so suddenly thrust, she had the good fortune to meet Sibyl Sanderson, whom she had known for a long time. Miss Sanderson, one of the few who had faith in Miss Garden, had no hesitation asking what was wrong, and she discovered during the conversation that all was not going as it should. At first Miss Garden was inclined to be evasive; but as Miss Sanderson was not so easily satisfied she finally told her all, and just where she stood.

To make a long story short, Miss Sanderson took her to live with her, arranged a hearing with M. Carré, the director of the Opéra Comique, where, before her retirement, Miss Sanderson had been a great favorite and power, and urged him to engage her. While M. Carré had much respect for Miss Sanderson's opinion and wishes, he had not, of late, been too fortunate with American singers, so he did not enter into the enthusiasm for Miss Garden that Miss Sanderson had hoped. However, probably to dismiss the subject, he did say that she could understudy *Louise*, which was then new, and for which no understudy had yet been assigned.

The next morning Miss Garden was at the theater and went to work. Every time the opera was given she was there, noting the things to do and the things not to do, were she ever so lucky as to "go on" for the part.

Little did she dream that her time was so near. If I recall correctly, it was about two weeks after she had been assigned the understudy that she received a message telling her to report at the theater at once, and be prepared to sing that night in case the hoarseness

of the prima donna had not worn off by eight o'clock. It was then six!

Did she hesitate? Oh, no! If there ever lived a person who believes in preparedness, that person is Mary Garden. Although she had had but the fewest flimsy rehearsals with the piano, she went to the theatre that night fully prepared and fully confident—a confidence which was not shared by Charpentier, the composer, nor by Messenger, the director. They knew that she had never been on the stage, that she had never sung with an orchestra, and did not believe it possible for so inexperienced an artist, no matter how clever, to get through so important a rôle. Carré was more inclined to take a chance. The house was sold out, and he said if the indisposed prima donna could not be persuaded to "go on" he was willing that Miss Garden should do the part. All concerned, then, turned to the prima donna, begged and implored that she save the situation, which she finally did by consenting to appear. This meant much relief to the powers, but to poor Miss Garden it meant another sad disappointment. As a precaution, they asked her to sit in a loge and hold herself in readiness in case of an emergency. At the end of the second act the prima donna became completely voiceless—and after all Mary Garden was to have her chance.

An announcement was made that with great regret the sudden hoarseness of the prima donna made it impossible for her to continue, and that the balance of the opera would be sung by Mlle. Mary Garden, a young American artist who would make her first appearance on any stage. Naturally, the audience was not too pleased to have its evening disturbed; but began to show interest when Miss Garden appeared in all her loveliness ready to sing the famous air with which the third act begins. The audience probably expected an indifferent singing of the number, but after a very few measures interest increased, and when Mary Garden finished "Depuis le jour" she had Paris at her feet.

Such was the start of Mary Garden. Much has been said about her luck, her unusual opportunities, her eccentricities, her singing, etc., but I happen to know that Mary Garden earned every opportunity she ever had through indefatigable perseverance, to which were added great natural endowments. Opportunity is all well and necessary; but opportunity without merit doesn't hold, and soon falls back into the commonplace; but from the day of Miss Garden's début to the present moment, the proof of her exceptional ability and active brain have ever been in evidence. If one has real talent no power on earth can deny what is coming to him. Miss Garden has won her position in the operatic world by dint of keen intellect, the courage of her convictions at all times, her highly keyed temperament, and her fine musicianship—combined forces which make her the great artist that she is. When we meet, which is not often, I always find her to be the same gracious, courteous, kind-hearted Mary I knew when first we met at that plain, simple pension in the Avenue Marceau.

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Virginia Ryan, 1115 Washington St., Waco, Texas, June 20.	Una Clayton Talbot, 3068 Washington Boulevard, Indianapolis, Indiana.
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Stella Huffmeyer Seymour, 1219 Garden St., San Antonio, Texas.	Mrs. Anna W. Whitlock, 1100 Hurley Ave., Fort Worth, Texas.
Mattie D. Willis, 915 Carnegie Hall, Normal Class June 15, New York City.	N. Beth Davis, Whitman College, Walla Walla, Wash.

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KUBELIK IN TORONTO AFTER LONG ABSENCE

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Years—Hambourg Ensemble
and Other Forces Heard

TORONTO, CAN., March 26.—After an absence of eight years Jan Kubelik, violinist, appeared in recital at Massey Hall on March 15 before a large audience. He gave ample proof of his ability in a well-balanced program. After his first number, his own Concerto in C Major, he was recalled three times and responded with an encore. Pierre Augieras, as accompanist and solo pianist, proved exceedingly capable.

A large audience greeted the Hambourg Concert Society at its second concert at Foresters' Hall, March 15, when an interesting program of modern com-

positions was presented. The Hurlstone Sonata in F Minor for 'Cello and Piano was the first number, the artists being Boris Hambourg and Richard Tattersall. The Trio in E Minor, No. 2, by John Ireland, was played by the Hambourg Trio and the final number was Sylvio Lazzari's Sonata for Violin and Piano, played by Jan Hambourg and Alberto Guerrero.

Dr. Albert Ham's cantata, "The Solitude of the Passion," was presented by the choir at St. James Cathedral on March 16 with Dr. Ham at the piano. The choir did full justice to the work, while the soloists, Percy D. Ham, baritone, and E. Stenhouse, tenor, sang their parts in a gratifying manner. The words of the cantata were written by the Rev. Canon Welsh, formerly rector of the church.

A fine program was presented at St. Joseph College at the sacred Lenten musicale arranged by the Alumnae Association. D. A. Morel presided at the organ, while the soloists included Ann Corcoran, Victor Gaynor, Mmes. Quigley

and Whitaker, Costello and Corbett-Malone.

Reports presented at the twenty-fourth annual meeting of the Home Musical Club showed a successful year. The officers elected were: President, Mrs. Russell Marshall; vice-president, Madeline Carter; secretary, H. C. Horner; executive committee, Mrs. Frank Blackford, Mrs. Andrew Kinghorn, Jessie Allen, Mabel Doherty, Arthur Brown and Fred Clark.

The Choral Society of the Catholic Women's League presented its first concert in Foresters' Hall before an appreciative audience. The conductor was Mrs. James W. Mallon. W. J. B.

INTRODUCE MASSENET WORK

Gauthier Aids Worcester Chorus in American Premiere of "La Vierge"

WORCESTER, MASS., March 25.—A remarkable performance was that of the Société Philharmonique at its recent concert. A chorus of 425, only about two per cent of whom were able to read music, and who were directed by a non-professional, Dr. A. J. Harpin, presented Massenet's oratorio, "La Vierge," for the first time in America. The soloist, Eva Gauthier, soprano, was engaged for her part only four days before the concert and had to learn her long and difficult rôle in that brief time. The orchestra was recruited from the ranks of the Boston Symphony, whose conductor, Pierre Monteux, made a special trip from Boston to hear the performance. The general rehearsal was given before a packed house, in which many students were present and other persons who were unable to attend the evening presentation.

The Société is already well known for its active interest in French music. Its latest achievement cannot but confirm it in good repute. The Massenet work consists of four parts, under the heads respectively of "The Annunciation," "The Feast of Cana," "Good Friday" and "The Assumption of the Virgin." Miss Gauthier immediately won her hearers with the suavity of her vocalism in the opening recitative, and interpretative warmth and color showed themselves in the art with which she delivered the aria in the scene of the miracle. Through the periods of various dramatic quality which lead up to the ecstatic finale, she acquitted herself with notable distinction. She was greeted with a deserved ovation. Other singers who did good work were Rose Fournier-Voge as Gabriel, Ernest Lemoureux as the Host at the feast, Mrs. Rhea Fournier as Mary Magdalene and Norman Cassavant as John. Children from St. Anne's Orphanage were heard as the angel choir.

Kreisler Acclaimed at Dartmouth

MANCHESTER, N. H., March 22.—Fritz Kreisler gave a recital in Webster Hall, Dartmouth College, Monday evening, under the auspices of the department of music. With practically every seat in the huge auditorium sold several days in advance Dartmouth showed its appreciation of the second of the great artists who have appeared this season. The program included some of Kreisler's own compositions. The artist was received with warm applause.

Warren D. Allen, concert organist of Stanford University, used on his recent programs "Pilgrim Suite" by M. Austin Dunn and "Ancient Phoenician Procession," by R. S. Stoughton.

PROGRAM OF OSWALD MUSIC

Five Artists Present Attractive Brazilian Works at MacDowell Club

At the MacDowell Club a program of compositions of Henrique Oswald, Brazilian composer, was presented Monday evening, March 21. Alfredo Oswald, pianist and son of the composer; Eneas Ramos, baritone; Hugo Kortschak, violinist; Samuel Lifschey, violist, and Emeran Stoeber, cellist, interpreted the attractive program which comprised a Berceuse and an Adagio from the Violin Concerto, Op. 29, three songs from the poem "Ophelia"; three movements from the Piano Quartet, Op. 26, and eight graceful numbers for piano solo which Mr. Oswald interpreted with taste and skill.

A considerable gathering of music lovers listened with interest to these works of a musician who combines modernity and lyricism with considerable musicianship; and though most of the works were unfamiliar they were received with so much pleasure as to make it clear that further hearings of this Brazilian's compositions would meet with an equally warm response.

Giuseppe Createore and the Createore Grand Opera Company have been named as defendants in a suit for \$1,082, for alleged breach of contract with nineteen members of the opera company.



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Emerson Whithorne Does a Fine Song in His "Dalua"

One of the most striking Fiona Macleod settings we have seen in a long time is Emerson Whithorne's "Dalua" (G. Ricordi & Co.) It is a song built on a figure which opens in the piano, two measures of it ushering in the main thematic sentence of the song. Throughout the song Mr. Whithorne keeps his figure in mind and weaves around it his melodic substance with great skill. The *Quasi recitativo* section on Page 5, beginning "I am the Fool," is fascinatingly managed with a tense harmonic clash that is reiterated to drive home the idea the poet is seeking to express.



Emerson Whithorne

The song must be reckoned one of the best achievements of Mr. Whithorne, who has already written a number of truly significant songs and piano compositions, as well as several symphonic works produced by our leading orchestras, as well as in London during his residence there some years ago. "Dalua" is for a high voice.

A Pseudo-Literary Sonata!!!

It is dedicated to us and yet we are not so proud of the dedication. What is it? It is a Second Piano Sonata, "Concord, Mass., 1840-1860" (Published by the Composer) by one Charles E. Ives of Redding, Conn. Two volumes, beautifully bound in red cloth, lettered in gold, appear, one containing the music (?), the other, the size of a small book, entitled "Essays before a Sonata." The dedication reads: "These prefatory essays were written by the composer for those who can't stand his music—and the music for those who can't stand his essays; to those who can't stand either, the whole is respectfully dedicated." That is why we say the sonata is dedicated to us. *We can't stand either.*

Mr. Ives has written a sonata—he calls it a sonata—comprising four movements, "Emerson," "Hawthorne," "The Alcotts" and "Thoreau." It is full of literary meaning, assuredly; the composer says so, anyway. And it is without any doubt the most startling conglomeration of meaningless notes that we have ever seen engraved on white paper, and we say this after having reviewed music for the last ten years, music of all kinds, from Béla Bartók's Second String Quartet to the songs of Lord Berners!

The composer, we hope, has had a good time writing the "sonata" and the essays. It is well that at least one person had a good time in connection with these remarkable productions. In the "sonata" there is a slip of paper, on which these words are printed: "Complimentary—copies are not sold." At last a composer who realizes the unsalable quality of his music. Allah be praised!

A Charming Little Song "A Japanese Lullaby" (London: Elkin & Co., Ltd., New York: G. Ricordi & Co.) is the title of a little song by Robert Elkin, to words by Herbert J. Brandon. The song is not very Japanese, we think, but it is exceedingly pretty, containing a nice, singable melody and a neat piano accompaniment. Editions for high, medium and low voice are issued. The composer is the son of R. H. Elkin, head of the London music publishing firm, which has issued the song.

Mr. Terry Has a New Spring Song Along simple lines has Robert Huntington Terry written in his new song "The Answer" (G. Schirmer) dedicated to Florence Otis. It is a melodious piece, in which the voice is treated very fluently, while the piano gives it effective support. A bit of part-writing here and there in the piano accompaniment would have made the structure more interesting. But as it stands it is a bright affair, one that singers will enjoy, for it has the kind of ending that always brings that greatly desired commodity known as applause. The song is for a high voice.

Three Love Songs by Alice Barnett

For a high, or medium, voice Alice Barnett has written three love songs in her "The Lamplit Hour," "Another Hour with Thee" and "Days That Come and Go" (G. Schirmer). The unusual talent of this composer has often won our praise in the columns of this journal. These songs meet with our approval, with the reservation that they indicate an attempt to write songs for singers, more than the adherence to a conscientious artistic duty to write serious music. All three of them have a melodic attraction, the piano accompaniments are well executed and they are effective from the singer's standpoint. "The Lamplit Hour," that lovely poem by Thomas Burke, author of "Limehouse Nights," "Twinkletoes," "Nights in London" and other engaging volumes, is set here in a charming manner. But we are certain that the poem has a deeper quality than that which Miss Barnett has achieved. We recall her early setting years ago of Kingsley's "The Merry, Merry Lark," the song that made us curious to know more of her music—it was the first composition by her that we saw—and we wonder whether the three songs now before us would have satisfied her then from a strictly creative standpoint. Good as they are, they are far below the standard of that early song and also are not to be classed with her fine "Nightingale Lane" of a few years ago. We trust that our comment will not be misunderstood. It is made, only because we have so high a regard for this composer's talent that we wish to see her advance in every new song. For some composers these three would be a very creditable achievement; we do not think that they spell progress for Miss Barnett.

Two Little Troostwyk Songs

"Little Love o' Mine" and "Specially Jim" (Luckhardt & Belder) by Arthur Troostwyk are two little songs of pleasing quality. They are not the best that Mr. Troostwyk is capable of, in point of individual traits, but they are vocally ingratiating and it was for this in all probability that he wrote them. They may be used as teaching material and also in concert. The ranges of both songs are possible for medium voice, though "Little Love o' Mine" has a high A at the end, as well as the tonic F. "Specially Jim" is dedicated to Sophie Braslau.

Mr. Mason in a Dull Mood A Ballade in E Flat (Oliver Ditson Co.) one of two pieces, Op. 16 by Daniel Gregory Mason, reveals that academic composer in one of his dry moods. It is a most admirably made composition, unoriginal in theme and development and is a brilliant example of how uninterestingly a well-trained musician can write, when he decides that he will write a piece and has little to say.

Mr. Bauer Transcribes Some Bach

Harold Bauer is one of the few contemporary concert-pianists of note, who has not set out to be known both as composer and pianist. But from time to time he does some transcribing for his instrument, that is just as noteworthy as any composing that he might do. It is, in fact, more valuable as a contribution to the literature of the piano than a lot of the so-called original compositions of his colleagues! This time he has taken a Partita in B Flat (G. Schirmer) of Johann Sebastian Bach and done it for the modern pianoforte. In a prefatory note he says: "The present version of the Partita in B Flat (from which one movement has been omitted) constitutes an attempt to render on the piano something approaching the effect of a harpsichord performance of the piece." Mr. Bauer explains that in Bach's harpsichord pieces the writing of them was supplemented in performance by the player using the devices of the instrument, whereby both the tone could be altered and the range, the latter through the use of octave couplers, could be extended, also that the bass part was not played literally, but was a guide, as it were, to the performer, who filled in harmonies that he considered suitable. The Partita consists of a fine Prelude, Andante, common time, an Allemande, Allegro, common time, a Sarabande, Adagio, Menuet I and Menuet II, and a delightful Gigue, Presto, common time.

Mr. Bauer's setting of this old music, of which he is one of the greatest masters, is beyond criticism. In fact it is one of the most brilliant things he has done for the keyboard instrument of our time; and we express to him our deep appreciation and admiration of his extraordinarily successful execution of a difficult artistic labor. He did it, of course, *con amore*. A. W. K.

Songs by Karolyn Wells Bassett

These three songs by Karolyn Wells Bassett, "Serenade," "Optimism" and "Laddie" (Harold Flammer, Inc.) are spontaneous and delightful exemplars of a real gift. In "Serenade," for instance, we have a lovely little melodic line rendered doubly effective by the swinging, care-free rhythmic turn of the accompaniment. "Optimism" is an art-treatment of a Negro text, but one that while light and effective, is still racy and idiomatic. "Laddie," finally (by Harmon S. Bassett and Karolyn Wells Bassett), is directly and takingly Scotch. A singer could score easily with any one of these three songs.



Karolyn Wells Bassett

Songs from Calais, Maine

Speaking of a transatlantic Calais, Queen Mary of England, who had lost it to the French, declared that when she died the name would be found graven on her heart. We doubt if these songs from Calais, Maine, called "From Sun Till Sun," "Gold" and (under one cover) "Winsome" and "Lullaby," by Alice M. Daniel (Calais: The Stonecrest Studio) will make as deep an impression. They show a nice sense for simple melody, but there is an absence of the more artistic appeal.

The Red Man Has Another Musical Inning

Lo, the poor Indian, were his ear attuned to proper appreciation, would owe G. A. Grant-Schaeffer a vote of thanks for his really poetic and expressive suite of six piano numbers, "Tales of the Red Man" (Arthur P. Schmidt Co.). The composer has made free and imaginative use of themes, and secured some beautiful piano effects with the suggestion of the Indian flute which recurs in various numbers, as in "Wooing." The Chippewa Lullaby "Little Papoose"; "In Her Canoe," the Teton Sioux dancing song, "Puk-Wudjies Dance"; and the dramatic story of "How the Rabbit Lost His Tail," built up on an Omaha theme; as well as the concluding "Old Indian's Lament," are more than usually attractive, and— from the pianist's standpoint—idiomatic developments of the suggestions afforded by the aboriginal themes. Mr. Grant-Schaeffer has approached his material in the right way, allowing his own imagination full development, and the result has been a happy one.

Technical Violin Material Out of the West

A. W. Weisberg has published (Seattle: Craig Music Press) two technical collections for the violin student. "Foundation Finger and Intonation Exercises" is intended to correct inability to "quickly slide the finger into correct pitch," and the lack of special work on diminished fifths, augmented fourths and cross fingering. The "Complete School of Shifting" treats "every shift and glide in Kreutzer, Fiorillo, Gaviniés and the standard repertory," and Mr. Weisberg declares its use will result in a fluent shifting technique and an improved tone.

Four Songs by Dwight Anderson

These four songs by Dwight Anderson—"Thoughts," "The Rainbow," "The Hawthorne Hedge," and "A Song of Pelagia" (Willis Music Co.), have their merits. They are brief, spontaneously written numbers, easy to sing and to play. The graceful lyric note, as exemplified by "The Hawthorne Hedge" and "Thoughts" is successfully handled by the composer,

and "The Rainbow" is a good two-page "climax" song.

Songs That Make a Heart Appeal

"The Port of Home, Sweet Home," by Frank H. Grey, "Home, Sweet Home Lullaby," by J. Stanley Brothers, Jr., "Little Lad O'Dreams," by Cedric W. Lemont, "Somewhere, Someday," by J. F. Francis (Hinds, Hayden & Eldredge, Inc.)—are not such titles written in the book of songs of the heart? Mr. Grey takes the home suggestion and supplies his own new mellifluous ballad commentary; Mr. Brothers makes it react in a waltz-song, with an effective swinging chorus which makes us feel that this ducky lullaby was at home somewhere along the "Missouri." Mr. Lemont's "Little Lad O'Dreams," is not alone tender, but well and gracefully written. These three songs will no doubt justify their publishers' issue for high, low and medium voice, for they are sentimentally strong. "Somewhere, Someday," also soulfully songful, is cut on an approved melodic pattern, and should please. It is put forth for high and low voice.

A New Funeral March for Organ

George Bruhns, in his "Funeral March" for organ (Georg Bruhns), dedicated to Clarence Eddy, has achieved a solemn and impressive mortuary march number, with a brighter, more hopeful middle section à la Chopin, though in no way reminiscent. It is an effective and dignified piece of its kind, and one deserving to be played.

Impressionistic Landscapes From France

D. E. Inghelbrecht, whose incidental music to various of the Swedish Ballet productions has lately been arousing attention in Paris and London, is the author of a colorful and arresting group for piano called "Paysages" (Landscapes) (London: J. & W. Chester, Ltd.). These impressionistic pictures of a French countryside for the piano keyboard are the outcome of a poetic imagination richly endowed and an admirable skill in exploiting the less obvious tonal resources of the instrument. "Courdimanche à l'horizon" is a very lovely mood, which expresses with beauty and conviction the impalpable feeling of quietude, the restful sabbatical poesy which inhibits all material action and thought; the second section, beginning on Page 2, is exquisite. "La Lune sur la plaine," with its *chiaro-oscuro* effects of shifting tone, brought about by finger apposition on the keys without pressure, the pedal causing vibration, is moon-music which speaks to the poet's heart. "Le reveil de la ferme" offers a brilliant programmatic picture of that higher type in which the awakening of the farm to the labors of the day is not conveyed by conventional imitations, but the music creates the desired mood by pure tonal suggestion. "Une croix sur le chemin" is, lyrically speaking, perhaps the loveliest of these numbers, its melancholy is so expressive, its pathos so tender. (That this number was written in the fall of 1918 is not without significance!) As a concluding piece we have "Le parterre ensoleillé," a supremely brilliant, flowing confusion of irradiant passages, wonderfully climaxed, in which the sunlight, now obscured by fleeting clouds, now flooding the garden with full power, caresses flower-beds rich in color and fragrance with golden glows of tone, varying from silvery pallor to flaming red.

It goes almost without saying that most of these pieces are not easy to play; that their technical demands are beyond the capacities of the average amateur. Yet even he will find himself repaid if he attempts "Courdimanche à l'horizon" and "Une croix sur le chemin," which should not be impossible for him to do. F. H. M.

NEW MUSIC RECEIVED

For the Piano

"Buttercup," "Harlequin's Dance," By L. Leslie Loth. "Everychild" (1. "Down by the Pond," 2. "Seeing the Pigs," 3. "Being Naughty," 4. "Dolly Goes to Sleep," 5. "Dressing for the Party.") By Max Alexander. (G. Schirmer) "Dancing a Tarantella," by Cedric W. Lemont, "On the Playground," "Playing Tag," By H. Alexander Matthews. "Whistling Jan." By Gloria Marshall (Oliver Ditson Co.) "Happiness," "Happy Moments," "Soft Shadows," "Blossom Waltz," "The Shepherdess," "The Fairy's Secret." By Manna-Zucca (John Church Co.)

LEVITZKI AND ALDA STIR DENVER FOLK

Pianist and Soprano Appear in Separate Series—Unique Local Recital

DENVER, COL., March 19.—The brilliant young pianist, Mischa Levitzki, made his debut in Denver on March 14, in the Oberfelder concert series, and aroused intense enthusiasm. He possesses every requisite of legitimate artistry. There is witchery in his deft fingers and a fresh charm in his treatment of music of the romantic type. He was obliged to add many extra numbers to his program last evening before the audience would relinquish its claims upon him.

Mme. Frances Alda charmed patrons of the Slack series Thursday evening of last week, when she gave a recital, assisted by Theodore Flint, pianist and accompanist. The Metropolitan soprano seems to have gained fullness and volume in her upper voice since she was last heard here. All of her tones above the staff were of great beauty and her climaxes something to be long remem-

bered. Her sensitive feeling for emotional values was always gratefully evident.

Blanche Dingley-Mathews, piano pedagogue, accomplished something unique in the line of students' concerts when she presented eleven artist-pupils last evening, each one of whom played a movement of a standard piano concerto with orchestra. The concertos presented were the Mendelssohn G Minor, Grieg A Minor, Saint-Saëns G Minor and Rubinstein D Minor. Dales Frantz, a lad of twelve, (pupil of Ruth Ellen Dodds of Mrs. Mathews' faculty), began the concert by playing the *Allegro con fuoco* of the Mendelssohn Concerto with such brilliancy and poise as to astonish the 2000 persons comprising the audience. After him came a tiny miss of eight years who played with uncanny accuracy and pliant style the second movement of the same work. The three movements of the Grieg Concerto were played by Barbara Selfridge, Dorothy MacMillan and Chellie Wright, respectively, all students in their teens. Madeline Blickensderfer played the first movement of the Saint-Saëns Concerto,

the remaining movements being given by two of Mrs. Mathews' assistant teachers, Mrs. Edith Kingsley Rinquest and Barbara Loomis. Lillian Wolfenberger played the first movement of the Rubinstein; Dorothy Dingley, a young teacher of the faculty, played the second movement, and Fred R. Wright, a Denver lawyer who, studying music only as a recreation, has achieved a proficiency that approaches actual virtuosity, brought the concert to an end by playing the final movement.

Here were eleven performers, ranging from two-year students to post-graduates, only three of whom had ever appeared with orchestra before, each playing from memory a movement of a standard concerto without a hesitant entrance or a missed accent, pedaling faultlessly, giving inner melody themes, due emphasis and phrasing, for the most part, with remarkable pliancy! It was a striking collective achievement. At the close of the concert Mrs. Mathews was presented with a huge floral tribute, and applauded with an ardor that conveyed the appreciation of the audience. An orchestra of some thirty pieces was skilfully led by Henry E. Sachs, municipal bandmaster.

This concert was given in farewell of Mrs. Mathews' work in Denver. She will, at the close of the early spring term, transfer her personal work to Boston, leaving her school here under direction of Clarence Sharp, a long-time member of her faculty. In addition to her work as a teacher, Mrs. Mathews has been foremost in every movement for the furtherance of musical development in this community. She is now serving in her third year as chairman of the Municipal Music Commission, and is past president of the Society of Denver Musicians, and an organizer of the Colorado State Music Teachers' Association. A few nights ago members of the Denver Society of Professional Musicians held their annual frolic. The clever program, conceived by Paul Clarke Stauffer, was called "An evening at the Court of their disgusting majesties, King Jazz and Queen Riot."

J. C. W.

Mabel Garrison Sings in Dallas

DALLAS, TEX., March 19.—Mabel Garrison appeared here on March 8, and won instant approval. Her audience, more and more enthusiastic as her program progressed, demanded encore after encore. George Siemomn, her accompanist, shared the applause with her after she sang his work "Baby" and David Guion, local pianist and composer, had to bow acknowledgment for his arrangement of "Swing Low, Sweet Chariot." Earle D. Behrends was local manager. On the same evening the University Club of Dallas presented the American Operatic Quartet in the City Temple to a fair sized audience. The Quartet made a favorable impression. Ralph Zirkle, pianist, contributed to the success of the program. C. E. B.

Salem (Ore.) Symphony Gives Second Concert

SALEM, ORE., March 22.—The Salem Symphony, Dr. John R. Sites, conductor, recently gave its second concert of the season in the Armory. The program included Beethoven's First Symphony, Ruthyn Turney's "Indian Suite" for strings, and numbers from Cherubini's "Lodoiska" and from "Cavalleria" and "Tannhäuser" besides shorter ones by Godard and Gounod. The orchestra which consists of fifty members, is now in its second season.

LOS ANGELES BOWS TO MISCHA LEVITZKI'S ART

Pianist, at His Local Début, Plays with Rothwell Forces—Tetrazzini Heard by Throng

LOS ANGELES, CAL., March 19.—Certainly yesterday was a musical day at Philharmonic Auditorium, with a concert of the Los Angeles Philharmonic featuring Mischa Levitzki as soloist in the afternoon and a Tetrazzini concert three hours later, both attractions filling the house.

The Philharmonic offered the Tchaikovsky "Pathetic" Symphony, and his "Romeo and Juliet" Overture and between these Levitzki played the Saint-Saëns Concerto in G Minor. Mr. Rothwell gave a fine interpretation of the symphony, especially. Likewise, in the accompaniment of the soloist both leader and men showed splendid finesse.

Levitzki was a newcomer to Los Angeles but he made an immediate success and his brilliance, sureness and quiet manner placed him high on the roll of Los Angeles favorites.

Mme. Tetrazzini sang to the Philharmonic Auditorium more than full, as the audience overflowed onto the stage and occupied all the room not reserved for soloist and piano. She sang—of course—"Caro Nome" from "Rigoletto," the "Mad Scene" from "Lucia," the "Pearl of Brazil" aria and "Ritorna Vincitor" from "Aida." The flautist, Bove, and cellist, Gagna, gave excellent variety to the program all well accompanied by Francesca Longo. X. Y. Z.

PHOENIX HEARS TETRAZZINI

Lada Another Visiting Artist in Arizona City—Local Pianists Heard

PHOENIX, ARIZ., March 12.—Luisa Tetrazzini, coloratura soprano, and Francesco Longo, pianist; Max Gagna, cellist, and M. Bove, flautist, assisting artists, gave a brilliant concert here March 8, under the local management of Eugene Redewill. A capacity house greeted the artists and an ovation was accorded the diva.

The fourth number of the Artists' Series under the sponsorship of the Musicians' Club was given March 11, by Lada and her company. This series has been well attended and all the concerts have drawn enthusiastic audiences.

Of local interest was the recent two-piano recital given by Mrs. W. E. Defty and Mrs. Louis Lipphart at the Women's Club. The program was charmingly given. H. M. R.

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FAREWELL TRIBUTE TO SASCHA JACOBSEN

Violinist Gives Last Recital in New York for Long Period

Announcement that it was his last appearance for eighteen months, filled Carnegie Hall with a group of grieving enthusiasts who had come to pay their farewell tribute to Sascha Jacobsen, Tuesday evening, March 22. A large audience and an excellent program furnished the *mise-en-scène* for the violinist's brilliant swan song. Beginning with Mozart's E Flat Sonata, Mr. Jacobsen struck a classic stride in the opening measures of the first movement; in the andante and final rondo he exhibited fine serenity which was made plain in tone, technique and interpretation; and then, having proven his classic gifts in exhilarating fashion, he continued his work of versatile virtuosity by availing himself of more modern brilliant compositions. D'Ambrosio's Concerto in B Minor which followed the Mozart, was performed in scintillating and authoritative fashion, making innumerable curtain calls necessary; while the two remaining groups—Franko's transcription

of Rimsky-Korsakoff's "Hymn to the Sun" from "Coq d'Or," York Bowen's "Humoresque," a Prelude by Strauss, the Brahms-Joachim Hungarian Dance in D Minor, the Granados-Thibaud Spanish Dance and the "Zigeunerweisen" of Sarasate—were played with an abandon which was equalled only by the tonal and technical finish of which Mr. Jacobsen is so fine a master.

His tone, indeed, was nearly always flawless. There was warmth in it when warmth was necessary no more surely than there was cool clarity in it when

serenity was the order of the composer. Growth there is still room for, and a year and a half on foreign soil will undoubtedly see the harvesting of maturer gifts. But that this violinist to whom his admirers bid a regretful farewell already commands a talent which places him very high in the lists of violin masters was made clear throughout his own poignant adieu to the public. Fine and musicianly playing it was, warmed by enthusiasm and yet kept cool by restraint of a high order. Supported ably by his accompanist, Emanuel Balaban, he won the rapturous applause which he deserved.

FLOWERS ARE SHOWERED ON MARGUERITE DANA

Aeolian Hall Becomes Blossom Arbor When Young Soprano Gives First New York Recital

Already decorated until it presented an altered aspect, the stage of Aeolian Hall lost all semblance to its usual prosaic self when it was piled high, on Monday evening, with a profusion of flowers eclipsing any similar tribute of blossoms to a recitalist there. The occasion was the debut of Marguerite Dana, a young soprano, who had sung previously in Canada. The flower-shower came after the soprano had finished her second group, every usher in the house apparently being required to convey the many bouquets and baskets to the platform, there to cover the piano and to form a lane of blossoms for the singer to pass through in going to and from the stage.

Mrs. Dana was accompanied by Richard Hageman. Her first group included a Canzonetta by Loewe, an arrangement of a Handel air by Bibb, Bach's "If Thou be Near," and two Mozart songs, "The Violet" and "Warning." The second group was devoted

to Brahms, including "To the Doves," "Lullaby," "The Vain Suit" and "My Heart and Soul are Light and Gay," all in English. A third group consisted of French songs by Saint-Saëns, Szule, Poldowski and Chaminade; and concluding the program were Jacobi, Mana-Zucca, del Riego, John Louw Nelson and Hageman songs, the one by Nelson—"Moonrise"—being dedicated to Mrs. Dana.

The young singer used a light voice of pretty quality with intelligence and taste, and succeeded in giving a measure of personality to her interpretations, some of which were of a girlish piquance and naïve charm, although her voice production was not wholly secure.

Women's Philharmonic Society Gives Program

The regular monthly musicale of the Women's Philharmonic Society, Leila Hearne Cannes, president, was held at Mrs. Cannes's studio in Carnegie Hall on March 20. Lucille Banner, soprano, gave the aria from "Dinorah" and a group of songs with her mother accompanying. Carl Klaus, a young violinist of ability, played a Reverie by Vieuxtemps, the Boccherini Minuet and a Mazurka de Concert by Musin. The numbers presented by Maurice Milmet, pianist, were the Chopin Nocturne in C Minor, a Valse Humoresque by Stojowski, the Nocturne in E of Schumann and a Valse in E of Moskowski. Mr. Klaus was well accompanied by Mrs. Cannes. Mme. Katherine Evans Von Klenner, the guest of honor, spoke briefly on the origin of the society and its growth to a position of importance in New York's musical life. Mrs. David Graham was chairman of the reception committee, and Mrs. Prutting and Mrs. Bergen acted as hostesses.

People's Symphony of Boston Gives Sixteenth Concert

BOSTON, March 18.—The sixteenth concert by the Boston People's Symphony was given Sunday afternoon, March 13, at Convention Hall, with Gwilym Miles, baritone, as soloist. The orchestral numbers included Verdi's Overture to "La Forza del Destino," Tchaikovsky's "Italian Caprice," and Rossini's "William Tell" Overture. Mr. Mollenhauer and his men played with their accustomed dash and brilliance. Mr. Miles sang the Prologue from "I Pagliacci" and "Gloria a Te" by Buzzi-Peccia. His work won him generous appreciation. H. L.

Helen Stanley on Tour

Mme. Helen Stanley, soprano, appeared as soloist in two concerts of the Minneapolis Symphony on March 31 and April 1. She is making her return to New York by way of the South, to fill several recital engagements.

Important Engagements for Arthur Hackett

Arthur Hackett has been engaged to sing the tenor part in the "Faust" Symphony in the presentation of that work by the Cleveland Symphony, April 28 and 30. An appearance with the Symphony is among his other dates.

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Vasa Prihoda Active in Concert

Vasa Prihoda, violinist, has been winning many new admirers through his recent appearances in leading American cities. His recital in Boston on the afternoon of March 3, was applauded by leading Boston critics. On March 6, he gave a successful recital in the Illinois Theater in Chicago. As soloist with the Minneapolis Symphony in St. Paul and Minneapolis on March 10 and 11, he was obliged to play encores and had eight recalls in both cities. On the afternoon of March 13, Mr. Prihoda appeared in recital in the Shubert-Belasco Theater in Washington, and on March 16, at the Hotel Plaza, New York, for the benefit of the European Relief Council. On Easter Sunday he will be heard with Martinelli in a concert under the auspices of the American Legion in Indianapolis. On March 28 he gave another recital in Cleveland; on April 3, again in Chicago and on April 5 in Elmira, N. Y. He has also been engaged to appear on April 7 in Toronto, Can.

Final Samaroff Program Postponed

Olga Samaroff's final program in her series of Beethoven piano sonata recitals at Aeolian Hall has been postponed from April 8 to the afternoon of April 14. She will then play the Sonatas, Op. 106, 109 and 111.



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GREENSBORO CLUBS HOLD COMPETITIONS

North Carolina Federation Awards State Honors in National Contest

GREENSBORO, N. C., March 26.—The fifth annual meeting of the North Carolina Federation of Music Clubs was held on March 14 and 15. The session was opened on the first day with a luncheon given by the State president, Mrs. J. Norman Willis, to the executive board of the Federation and the executive committee of the Euterpe Club, and closed with another luncheon at the Country Club given by the Euterpe Club to the visiting delegates and contestants.

The second meeting was a reception in honor of Mrs. Frank A. Seiberling of Akron, Ohio, national president; Nan B. Stephens, district president; and visiting delegates, at the home of Mrs. J. M. Millikin. In the evening the young professional musicians' contest was held at the O. Henry Hotel. Those taking part were: Violin—Emily Rose Knox, Raleigh; Ruby Johnson, Statesville, and

Arthur Talmadge, Fayetteville. Voice—Eugenia Patterson, Greensboro; Kathryn Johnson, Greensboro; Mrs. Helen Forester, Caldwell, Greensboro; Karem E. Poole, Nashville, and Nanna Johnson, Winston-Salem. Piano—Alice Hull, Asheville; Mary Louise Burton, Nashville, and Mrs. Bessie Ogburn Whitaker, Oak Ridge. Accompanists—Karel Bomdam, Mitchell College, Statesville; Mortimer Browning, Greensboro College, Greensboro; Mrs. Myra Albright, North Carolina College, Greensboro; Sue Southwick, St. Mary's, Raleigh; Mr. Putman, Conservatory of Music, Fayetteville; Mrs. Lessie Lindsay Wharton, Greensboro, and Mrs. C. H. Sebring, Winston-Salem. The successful contestants were: Voice, Mrs. Helen Forester Caldwell; piano, Mrs. Bess Ogburn Whitaker; violin, Emily Rose Knox.

At the morning meeting on March 15, held at the O. Henry Hotel, addresses were made by Battey Aiken Land, Nan B. Stephens and Mrs. Seiberling.

The speakers at the closing session were: Mrs. W. J. Ferrell of Meredith College, Raleigh, N. C., who spoke on co-operation of the colleges with music clubs in extension work. Paul J. Weaver of the music department of the University of North Carolina, on music clubs and the public schools. Mrs. Seiberling, on the National Federation, and Wade R. Brown, director of music, North Carolina College for Women, on the Greensboro Chorus and Music Festival.

Mr. House Engaged for Worcester Festival

Judson House, tenor, has been engaged to sing two rôles in Edgar Stillman-Kelley's "Pilgrim's Progress" to be given in Worcester next October. Among his other engagements this month Mr. House is an important one in Hamilton, Ontario.

Philharmonic with Florence Macbeth Ends Series in Erie, Pa.

ERIE, PA., March 21.—Erie music-lovers enjoyed the last concert of the eighth season when the New York Phil-

harmonic, with Florence Macbeth, soprano, as soloist, closed the Star series in the Park Opera House before a great audience yesterday afternoon. Henry Hadley conducted. In all the numbers, but particularly in Beethoven's Sixth Symphony, he evoked much applause, which culminated in an ovation after the Overture to "Tannhäuser." Florence Macbeth, making her first appearance in Erie, offered "Charmant Oiseau" from "The Pearl of Brazil," "Kum Kyra," by Thane; "Le Papillon," by Fourdrain; "Slumber Song," by MacDowell, and the "Tally Ho" of Leoni, to which had to be added a number of encores including "Annie Laurie." George Roberts was the accompanist.

West Virginia Quartet in Second Concert

MORGANTOWN, W. VA., March 28.—At its recent second concert at Commencement Hall of the University of West Virginia, a program of Mendelssohn, Bach and Skilton numbers was given by the West Virginia String Quartet. The personnel is made up of Max Donner, first violin; Claire Harkins, second violin; Edward S. Allen, viola, and Rudolph Winkler, cello. A solo number, the Introduction and Rondo Capriccioso of Saint-Saëns, was played by Mr. Donner, with Mrs. Angeline M. Donner at the piano. The quartet also offered an old English folk-song in an arrangement by Alfred Pochon. The Skilton works were two Indian dances, "Deer Dance" and "War Dance."

Kurtz Artists in Recital

PHILADELPHIA, March 30.—In the vocal studios of Mme. Ada Turner Kurtz, three artists were recently presented in an invitation recital. The singers were Ethel Barbara Niethammer, coloratura soprano; Robert Jack, bass-baritone, and Florence Kline, alto. Miss Niethammer was heard to advantage in songs by La Forge, Sans-Souci, Curran, Horsman, Seiler and McDermid and the "Shadow Song" from "Dinorah." Miss Kline, who opened the program with "Wind Song" by Sheaffer and "In Italy" by Boyd, also gave songs by Ware and Forester, and Mr. Jack's contributions were songs by Noël Johnson, Clough-Leigher, Hawley, Vieh, Clarke, Densmore and Sanderson, as well as the "Vision Fugitive" aria from "Hérodiade." The performances reflected credit on Mme. Kurtz as well as on her pupils.

Mildred Dilling Filling Many Engagements in East

Mildred Dilling, harpist, who sails for Paris, May 14, where she will appear at the Salle Erard, June 5, has list of engagements throughout the East until the time of departure. Recent appearances were at Greenwich, Conn., March 18, and at the musicale of the Cosmopolitan Club, New York, with Mr. and Mrs. Francis Rogers, March 21. Future dates are at Washington, D. C., April 4; another in the same city at the National Theater with Nina Tarasova, April 5; as soloist with Mendelssohn Glee Club at St. Thomas, Ont., April 7; in recital with Edgar Schofield, Englewood, N. J., April 11; Albany, N. Y., April 19; and in recital with Valerie Deucher at Providence, R. I., April 27.

Rosa Ponselle Closes Concert Course in Montgomery, Ala.

MONTGOMERY, ALA., March 17.—The most successful season of the Montgomery Concert course came to an end last night, when Rosa Ponselle appeared under its auspices at the Municipal Auditorium. It is safe to say that of all the artists who have been with us this season, none has been more sincerely enjoyed, or more enthusiastically admired than Miss Ponselle. Her accompanist was William Tyroler, who contributed several solo numbers.

W. P. C.

Lenora Sparkes will give a recital on the evening of April 7, at Aeolian Hall. The time was inadvertently given as the afternoon in a recent issue of MUSICAL AMERICA.

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CINCINNATI SYMPHONY IN FESTIVAL AT INDIANA, PA.

Orchestra Is Feature of Two-Day Event in Which Local Clubs Join—Ysaye Presents Fine Program

INDIANA, PA., March 19.—Indiana held its festival of music a month earlier than usual in order to include the Cincinnati Symphony in the programs.

Two days, March 8 and 9, were devoted to musical events which were enjoyed by capacity houses, and as customary, every music club in town participated. R. Deane Shure was the guiding spirit of the musical side of the undertaking. The organizations appearing were the Madrigal Club of forty young women from the Normal School, conducted by Mrs. Leila Farlin Laughlin; the Indiana Ladies' Chorus, made up entirely of women from the city, also led by Mrs. Laughlin; the Children's Chorus of 200 pupils from the public schools, conducted by Anna P. Lumley, and the Indiana Male Chorus, and the Indiana Choral Society of 125 voices, both conducted by Mr. Shure. All of the accompaniments for the festival were played by Mary St. Clair King. One new feature this year was the Normal School orchestra, under Evangeline Loeffler. The organization is one year old.

On the afternoon of the second day the Cincinnati Symphony, conducted by Eugene Ysaye, presented a program devoted to Schumann, Tchaikovsky, Ysaye and Delibes.

The first half of the evening's program was devoted to orchestral numbers, conducted by Mr. Alloe, assistant conductor. In the second part the Indiana Choral Society, accompanied by the orchestra, and conducted by R. Deane Shure, gave a miscellaneous program ranging from opera to oratorio. The entire program was done without a rehearsal, and the results, in the circumstances, were astonishing in excellence of ensemble and artistic finish. G. M.

Kronold Admired in Reading, Pa.

READING, PA., March 25.—A feature of the concert of the Reading Symphony, which had the assistance of several members of the Philadelphia Orchestra, was the appearance of Hans Kronold, cellist, as soloist in Victor Herbert's Concerto and a group of solos, the piano accompaniments for which were played by Mr. Heilig. Mr. Kronold's performances were of such high character as to win him an ovation.

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When Men Break An Earnest Lance for Music's Sake

BY EDWIN EVANS

London, England, March 2, 1921.

THE whole history of music is punctuated with controversy, which inevitably breaks out at its liveliest and most eventful periods. Its occurrence at any given time may therefore be taken to indicate exceptional activity in the world of ideas, and, as activity itself is a healthy condition of the mind, it is not going too far to say that the controversial periods of musical history are its healthy periods. At other times its life-blood circulates sluggishly, and has to contend with obstruction in the arteries. But a period of controversy indicates rather more than this. When a cavalier of the old school, such as Vincent d'Indy, having a difference of opinion upon a musical subject, calls out his man and pinks him in the bleak and early morning, it may not prove his argument, but it does prove emphatically that music is not a matter of unconcern to either of them. People do not quarrel violently about matters of indifference. When they begin calling each other names because of their musical opinions the observer may perhaps think it a pity that the art of harmony should promote discord, but he cannot fail to draw the conclusion that they love music well enough to break a lance for her, just as a gallant knight of old was always ready to break a lance to substantiate the supreme excellence of his mistress. It is for that reason that, apart from its significance in musical history, a period of raging controversy also furnishes conclusive evidence that the community in which it occurs is one that loves music. There was for instance that part of the French eighteenth

century when musicians first divided themselves between Lullistes and Ramistes, then fought the amusing "Guerre des Bouffons," and finally ranged themselves as Gluckistes and Piccinnistes. They spilled much unprofitable ink, and committed themselves to many statements which now appear to us rather absurd, but the one lasting impression they made was that Paris at that period was a music-loving city. There were no acute musical quarrels in the smug Victorian world, which did very little for music beyond propagating German ideas, and has bequeathed few masterpieces in which we can take any pride. This neo-Georgian world of ours has become a battlefield of ideas, and the most prejudiced observer is compelled to admit that it has also become remarkably productive of interesting music. If any proof were needed that the English musical community is recovering from its stagnation, and is now taking a lively interest in music, it would be afforded by the columns of musical controversy now appearing in the press, both lay and professional.

Then, and Now

The main subject is a perennial bone of contention which has featured in all these quarrels since music began, though it has often been wrapped up in definitions coined to suit the needs of the moment, which have obscured its significance, as clever definitions generally do. In historic times probably Jubal had a lot to say about it, but even in prehistoric times there must have been some discussion in the tribe over the respective artistic claims of the lady who ex-

pressed her feelings by the inflections of her voice, and the gentleman who worked off his superfluous energy by means of a drum which set the audience dancing. In the classic days of Hellas, about 585 B. C., a virtuoso of the flute by name of Sakadas gave the quarrel a new lease of life by tooting a symphonic poem which purported to relate the immortal victory of Apollo over the Python, and doubtless expressed the feelings of both combatants, with their meditations upon the glare in each other's eye. If the Germans had a more subtle perception of aesthetics they would long ago have erected a statue of Sakadas at Weimar, for he was the first great musician who placed the noble intentions of the composer above the sound of his music. It is difficult to believe that even the genius of Sakadas could have expressed combative feelings by playing upon that peculiarly peaceful instrument, the flute, though his performance may have aroused combative feelings in others, ending perhaps in his discomfiture at some later date than that on which he proudly left the platform bearing a wreath of laurels. History has been reticent about his subsequent career, and as the Greeks were addicted to hero-worship, we may assume that his end was not heroic.

The controversy has lasted throughout the ages. In the fifteenth century, when humble people began to be dazzled with the ingenuities of contrapuntists, Tinctoris and other writers began preening themselves over the alleged superiority of this highly intellectual development to the gentle art bequeathed by the Troubadours. The Wagner-Brahms-Bruckner controversy was over the same question, thinly disguised, and that which broke out a little later between Nationalists and Eclectics in Russia employed geographical terms merely as weapons, the real difference of opinion being that Tchaikovsky employed phrases because of the meanings with which they had become charged in transit, whereas Moussorgsky employed them because of the way they sounded. Newman and I have been quarrelling

about it in public for about six years, and have not finished yet, and long after we are dead and gone others will continue to scatter the same polemical dust around the same old question.

Ever the Same Origin

The origin of the quarrel is always the same. One side—that with which the writer happens to be associated at the moment—claims equality of opportunity all round, and an audience for every artistic arrangement of sonorous values. Our opponents in every age always assume that the elevating morality they are able to read into their favorite music places them upon a higher plane, which they then proceed to fortify against all intrusion. In argument they always endeavour to make it appear as though we wanted to overturn their altars. We do not. If they like to believe that Strauss wrote "Death and Transfiguration," not to make music, but to give us an inkling of what awaits us all presently, we are quite content to leave it at that, though speaking in confidence, and solely in regard to myself, I venture to hope that what awaits me at that solemn moment will prove to be more edifying than Strauss's music. But we do raise our voices in protest when we are told that because Strauss composed a rather obvious hymn-tune, it is necessarily to be treated with greater respect than somebody else's reference to an attractive form of insect life. If we prefer the sound of the latter we will say so, and continue to say so, and the moral superiority leaves us quite cold.

When Harold Land, baritone, was engaged to sing for the Jersey City Choral Society, Arthur D. Woodruff, conductor, recently, there was only one stipulation, namely that his program would include "The Americans Come" by Fay Foster, which some of the committee had heard him sing a year before.

Rudolph Reuter, the pianist, will give a recital at Orchestra Hall, Chicago, April 4.



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churches throughout the land the purport of Paul's teachings of the risen Christ was proclaimed with the aid of song during Holy Week.

In virtually all of the New York churches musical programs were the principal features of the services. Dr. William C. Carl at the Old First Presbyterian Church presented an interesting miscellaneous program, sung by Vera Curtis, soprano; Elizabeth Lennox, contralto; Edward C. Towne, tenor; Jerome Swinford, bass, and motet choir. At the Brick Presbyterian Church, Clarence Dickinson had the assistance of Bernard Altschuler, 'cellist; Maurice Milke, violinist, and Carl Schuetze, harpist, in addition to the quartet composed of Inez Barbour, soprano; Rose Bryant, contralto; Lambert Murphy, tenor; Frank Croxton, bass, and the chorus choir. Mr. Dickinson also presented Stainer's "Crucifixion" at the noon service on Good Friday, the solo parts being sung by Charles Harrison and William Simmons.

A choir of seventy voices, selected from various singing organizations in the city, provided the special program at St. James's Methodist Church where J. Fletcher Shera is director of the music. The guest soloists included Mme. Fassett-Sterling, soprano; Mme. Florence Mulford, contralto; Everett M. Clarke, tenor; Andrea Sarto, baritone; William Reddick, organist; Maximilian Rose, violinist; Vincent Buono, trumpet, and Frank Ziegler, tympany.

Solos and quartet numbers comprised the attractive program presented at the Madison Avenue Methodist Church under the direction of George Anson Wedge. The soloists were Meribah Moore, soprano; Belle Julie Soudant, contralto; Kenneth W. Wheeler, tenor, and Charles W. Heinrich, bass.

A. Russ Patterson, organist of Cavalry Methodist Church, prepared a program which enlisted the support of Annie Louise David, harpist, and Elinor Whittemore, violinist, in addition to the quartet composed of Lo Desca Loveland, soprano; Emma Gilbert, contralto; T. H. Ryan, tenor, and Eugene Frey, bass.

An elaborate program of solo and quartet numbers was presented at the Fort Washington Presbyterian Church under the direction of Mrs. Papline Dobson Gold, organist, assisted by the church

choral society led by Alfaretta Curry. The soloists were Agnes Neudorff, soprano; Frank Hannah, tenor; John Quine, baritone; Norma Hopkins, violinist; Lamar Stringfield, flautist.

"Messiah" Led by Cornell

Handel's "The Messiah" was given at the evening service of the Church of the Pilgrims under the direction of A. Y. Cornell. The soloists were Grace Kerns, soprano; Amy Ellerman, contralto; Judson House, tenor, and Henri Scott, bass, assisted by Speroni Guidi and Rudolf Rissland, violinists; Michel Penha, 'cellist; Alberto Lapitito, harpist, and the choir.

At the Central Baptist Church, the program was given by Beanco Holley, soprano; Mrs. Elizabeth Ehrigott, contralto; John Ray, tenor, and Frederick Wheeler, bass, under the direction of the organist, Arthur Rose. Lois Huntington, violinist, and Henry Davidson,

'cellist, were the assisting artists at Mount Morris Baptist Church. The soloists were Marguerite Ringo, soprano; Edith Goebel, contralto; Charles Hatcher, tenor, and Jacob Weibley, bass. Arthur Randolph Freeman is the organist.

Notable among the many musical services were those presented at the various Episcopal and Catholic churches. Dr. Miles Farrow had charge of the elaborate program at the Cathedral of St. John the Divine. At the Church of St. Rose of Lima, Professor Ernest Menna directed Climarosa's "Military" Mass, written in 1747.

Charles Albert Baker, with the assistance of the choir and a string quartet, presented Manney's "The Resurrection," with Elsie Baker, Ruth Blackman Rodgers, Lewis James and Edwin Swain as soloists. Thomas Chalmers, Metropolitan Opera baritone, was the assisting artist at St. George's Episcopal Church.

"Technical Perfection"

"Mr. Cornell, a piano artist in every respect, made his bow to a Milwaukee audience, playing Rubinstein's D minor concerto. Rubinstein's works possess extraordinary difficulties and are rarely produced with absolute finish. But Mr. Cornell proved himself equal to all requirements, technical perfection, as well as sincere conception. His pianissimo was plainly perceptible, while the forte passages showed virility, but without producing a hard tone."

—Milwaukee Free Press.

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Pavlowa and Aides Sail for Europe

Mme. Anna Pavlowa, with twenty-six members of her Ballet Russe, sailed for Europe on the Finland last Saturday, following the close of her American season a week previously. In order that the dancer might keep in perfect trim for her European engagements she made arrangements for a room to be fitted up as a miniature gymnasium where she and the members of her company were to exercise daily. Many admirers and professional friends were at the pier and bade her farewell until she returns in the autumn.

Boston Symphony Makes Last Brooklyn Appearance of Season

The Boston Symphony made its final appearance for the season in Brooklyn on Friday evening, March 18, with Erno Dohnanyi, pianist, as soloist. The performance was excellent in every way and of old time vintage. Mendelssohn's "Scotch" Symphony provided an effective vehicle for Mr. Monteux's forces. Mr. Dohnanyi captivated with his work in a Mozart Concerto.

A. T. S.

Mme. Gina Ciaparelli-Viafora was soloist recently at a concert given under the auspices of the New York Globe, at the Central Insane Asylum at Islip, Long Island.

Minnie Egner Receives Offer to Sing in Opera in Holland

Minnie Egner, the only Dutch member of the Metropolitan Opera forces, has received an offer from an impresario in Holland to appear in opera in her native country at the close of the New York opera season. Miss Egner, who was born in Amsterdam, came to the United States when only two years old and has never sung in Holland.

Arthur Shattuck to Spend Summer in France

Arthur Shattuck will sail for France, May 24, returning next October. He will make his final American appearances for the present in Seattle, Wash., and Portland, Ore., in April, when he will be introduced to the Northwest as soloist with the New York Philharmonic. He will open a tour of the Southwest and West on April 4, at St. Joseph, Mo., where he will be featured in connection with the music festival to be given in that city. In Dallas and Fort Worth, Tex., he will also play with the New York Philharmonic. Mr. Shattuck will continue under the management of Margaret Rice of Milwaukee next season.

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BRAHMS IS HIGH LIGHT OF KREISLER RECITAL

Master's Sonata in G Nobly Presented—Mammoth Audience on Hand

Had Fritz Kreisler played nothing more than Brahms's G Major Sonata at his recital at Carnegie Hall on Saturday afternoon, March 26, the mammoth audience that packed the auditorium and the stage would have been amply repaid for coming to hear him. Many times has the master of contemporary violinists played before us, but never has he played more gloriously than in the Brahms Sonata. He played it from memory, quite as he would play any other work for violin. And we are convinced that there is no longer any more reason for an artist to play a sonata with his music before him, as has long been the custom, than for him to play a concerto in this fashion. To memorize the violin part of a Brahms Sonata is not more difficult than to memorize the solo part of a modern violin concerto. And when it is memorized the artist can play it with a freedom that the printed page before him does not allow.

There was everything that is noble and great in Mr. Kreisler's playing of this superb work last week. He gave it with deep poetry, with magical rhythmic quality and with a musical compre-

hension of its character that begins where others leave off. The audience recalled him again and again after it. Carl Lamson, his regular accompanist, did the piano part very capably.

The other works were the Sarabande, Double and Courante from Bach's B Minor Sonata for solo violin, played as only Kreisler can play it; the Tartini "Devil's Trill" Sonata and a group of shorter pieces, Kramer's "Eklog" and five of the violinist's transcriptions and compositions, the Couperin "Aubade Provencale," Rimsky's "Chanson Indoue" (this composition redemanded), Dvorak's "Songs My Mother Taught Me" and G Minor Slavonic Dance and the "Tambourin Chinois." Every one of them was played *par excellence* and became glowing miniatures, their musical content raised to a high plane by the art of their interpreter. At the close there was a rush to the stage, and extras, Mr. Kreisler's own version of the "Hymn to the Sun" from "Coq d'Or," his "La Gitana" and "Caprice Viennois" and finally Percy Grainger's "Molly on the Shore." Violinists have come before us in unusual quantity this winter, several of them violinists of great worth. But as one left the hall last week one was more firmly convinced than ever that there is but one Fritz Kreisler, and that he is the master, who, in addition to being in supreme command of his instrument, can give out a prophetic utterance, as he did in the Brahms sonata at this recital.

RUSSIAN CHOIR SINGS ENGROSSING PROGRAM

Reorganized Forces Give Benefit Concert Under the Rev. Buketoff

Reorganized recently so as to include members of the Russian Isba which came to New York from Moscow, the Russian St. Nicholas Cathedral Choir presented an engrossing program at the Town Hall Saturday evening, March 26, under the leadership of the Rev. Constantine Buketoff, who also participated as baritone soloist. The male choir of the Russian-American Orthodox Seminary also took part with one of their number, Demetrius Reshitar as conductor. The concert was the second of a series of "National Benefit Performances" arranged by the Commonwealth Center, the purpose being to illustrate what the peoples of the old world have contributed to American life.

Even more than the fine singing of the Cathedral choir, with its exceptional control of dynamics, its fine-spun pianissimo and its deep-toned basses, the singing of the Rev. Buketoff stirred and excited the audience. This gentleman of the cloth disclosed a remarkable voice, freely and smoothly produced, of the ring and volume and topped with the high tones usually associated with opera. Indeed it is to be questioned whether any of the Russian operatic baritones who have visited America of late are better endowed for their calling than this priest. His four numbers included among them the last act air from "Eugene Onegin." Mme. Buketoff played his accompaniments.

The Cathedral choir sang sacred numbers by Gretchaninoff, Rachmaninoff, Katalsky, Archangelsky and Lvoff, as well as plain chant. Katalsky's "God is With Us," not unsuggestive of the choral writing in the popular "Coq d'Or." "The Song of the Villagers" from "Prince Igor" reawakened pleasant memories of that admirable opera, now apparently in the discard at the Metropolitan. There were choruses by Tchaikovsky, Kalinikoff and other Russian composers, all well sung, and the familiar and much loved "Eh Ouhnem" (Volga Boat Song), which was among several numbers repeated in response to the hearty applause.

Foster Program Given for Club

Following her recent election to membership in the No Name Club, Fay Foster, the composer, was invited by the president, Severo Mallet-Prevost, to present a program of her compositions. The list which she selected for this purpose included the songs, "When Lovers Part," "At Last," "My Menagerie," "Secret Languages" and "Star Tracks," sung by Pauline Jennings; "Japanese

Sketches" and "The Song of the Shirt," recited to music by Lou Stowe; and "One Golden Day," "The Voyager" and "The Little Ghosts," sung by Louis Shenk, baritone. Miss Jennings and Miss Stowe are pupils of Miss Foster who have been frequently heard of late in programs of her composition.

STOKOWSKI PLANS SERIES

Philadelphia Orchestra Will Give Program for Young Next Year

PHILADELPHIA, March 25.—Leopold Stokowski is to increase the musical missionary field of the Philadelphia Orchestra next season. On the principle of "catch them young," the distinguished conductor is arranging as part of the ensuing policy a series of concerts especially designed to interest the young folk.

"There are, I believe," Mr. Stokowski said, "more than 300,000 children of school age in Philadelphia. If I had my way they would all come and listen to next season's 'Children's Series' of concerts. Of course it will be impossible to do the thing on such a large scale at first, but sooner or later it will come to that."

As a tryout Mr. Stokowski this week and Monday afternoon is giving "The Children's Overture" by Roger Quilter, the English composer. An especial endeavor is being made to have as many children as possible brought to these concerts. W. R. M.

Harvard Glee Singers Visit Manchester

MANCHESTER, N. H., March 19.—The Harvard Glee Club under the baton of Dr. Archibald T. Davison gave a remarkable concert recently in this city, under the auspices of the Manchester Musical Association. Emanuel Ondricek, violinist, was assisting artist. The program was made up of ecclesiastical and secular works, sang to effective four-hand piano accompaniments. Mrs. Minnie Stratton-Watson of Boston was Mr. Ondricek's accompanist. Dr. Davison's arrival was delayed by the closing of a bridge for repairs, and the secretary, Lyle Ring, conducted the first part of the program. F. M. F.

Harriet Ware and Mr. Wells Perform Own Works in Albany

ALBANY, N. Y., March 25.—Harriet Ware, pianist-composer, and John Barnes Wells, tenor, gave a joint recital Wednesday evening in Chancellor's Hall under the direction of the Monday Musical Club. The program was made up of compositions of both artists, including a new song by Mr. Wells, "Stars," from a poem by Joyce Kilmer, which was sung for the first time. Mrs. Horatio S. Bellows, contralto, of the Albany Musical Club, appeared with Mr. Wells in the final group, a song cycle from the poems of Joseph I. C. Clarke. Mrs. George D. Elwell was accompanist.

Annie Louise David gave a harp recital Thursday evening. W. A. H.

New England Conservatory Gives First Concert in Symphony Hall

BOSTON, March 24.—The first concert ever given in Symphony Hall by the New England Conservatory of Music was attended last night by a capacity audience. In addition to the orchestral program there were four solos—Schumann's Concerto in A Minor, by Jesus Maria Sanroma, of San Juan, Porto Rico; an aria from Ponchielli's "La Gioconda," by Charles Stratton, of Clarksville, Tenn.; aria from "Carmen" by Norman Jean Erdmann, and Saint-Saëns's Concerto in A Minor, by George A. Brown, of Melrose Highlands, Mass. George W. Chadwick, director of the Conservatory Orchestra, was recalled at the end of the performance to acknowledge the continued applause. W. J. P.

Concert to Commemorate Evacuation Day, in Boston

BOSTON, March 21.—Patriotic exercises to commemorate the 145th anniversary of Evacuation Day, were held under the auspices of the South Boston Citizen's Association, Sunday evening, March 13, at the Municipal Building in South Boston. A musical program was arranged by Dennis J. Collins, chairman of the Historical Exercises Committee. Those taking part were Joseph H. Loud, baritone; the Excelsior Male Chorus, Mikas Petrauskas, tenor; Sylvia Bre skin, contralto; Walter M. Smith, trumpet; Hugh Coughlin, tenor; Lora Lamport, soprano, and Daniel Linn, baritone. H. L.

Ralph Leopold in Recital at Riverdale School

RIVERDALE, N. Y., March 26.—When Ralph Leopold, pianist, appeared at the Riverdale Country School on March 16, he was warmly greeted by a large audience of pupils and visitors. Mr. Leopold's program included the Mendelssohn Prelude and Fugue in E Minor, three compositions by Chopin (Nocturne in G, Mazurka in D and Scherzo in B Minor), two Debussy numbers ("Clair de Lune" and "Danse"); Arensky's "By the Sea," Rachmaninoff's "Humoresque," and Leschetizky's "Etude Héroïque," all of which were brilliantly played. To this, after insistent applause, he added "Orientale" by Amani and, by request, Grieg's "To Spring."

Frieda Hempel Gives Recital in Danville, Va.

DANVILLE, VA., March 26.—Frieda Hempel sang in Danville on March 16, drawing a large audience. She opened her program with two Handel numbers, and in the big aria of the program, "A vous dirai-je, Maman," Mozart-Adam, brought into play all her vocal gifts. "The Herdsman's Song," Troyer's "Invocation to the Sun God," the "Caro Nome" from "Rigoletto" and the "Blue Danube" Waltz, were all much enjoyed and many extra numbers were demanded. The concert was given under the auspices of the Music Study Club. Miss Hempel left Danville immediately after the concert to join the Chicago Opera Company in Cincinnati, for its tour to the Pacific Coast.

Willard McGregor Warmly Applauded in St. Louis Recital

ST. LOUIS, Mo., March 23.—Willard McGregor, pianist, was heard in recital in the Sheldon Auditorium on the evening of March 3. Mr. McGregor offered Chopin's B Flat Minor Sonata, Busoni's arrangement of the Bach Chaconne and two groups of shorter pieces by Mendelssohn, Weber, Brahms, Rachmaninoff, Ravel and Liszt. The audience was enthusiastic and compelled the artist to respond with numerous encores.

Martinelli and Friedman Aid Norfolk Melody Club

NORFOLK, VA., March 20.—The Norfolk Melody Club gave its spring concert to a large audience at the Colonial Theater last week. The chorus of fifty voices sang well under the able direction of Mrs. Edith Silance-Smith. The assisting artists were Giovanni Martinelli, Metropolitan Opera tenor, and Ignaz Friedman, pianist. Both artists made a fine impression. L. C. W.

CHICAGO SYMPHONY PLAYS MOOR WORK

Aided by Flonzaley Quartet in Unusual Concerto—Isolde Menges Heard

CHICAGO, March 26.—With "Johanna gold" and the "Parsifal" excerpts the Chicago Symphony demonstrated some Wagnerian glories on March 24 and 25.

Frederick Stock arranges his popular programs in a way to make them as colorful and elaborate as those of the subscription concerts. He plays extras at the request of the popular audiences, and refrains from including more austere or dry music which for one reason or another may come up for performance in the regular concerts. There was Rimsky-Korsakoff's "Scheherazade" Suite for the popular patrons on Thursday evening and Cesar Franck's D Minor Symphony for the subscription audience yesterday afternoon. Each audience, however, would have been as highly pleased had the order been reversed.

At the matinée Emanuel Moor's Concerto for String Quartet and Orchestra was given with the Flonzaley Quartet featured. The work aroused interest because of its unusual form and the exquisite performance of the visiting ensemble, but the music is fluent rather than poetic, and the composer has put his faith in technique rather than inspiration. The audience received the composition politely, reserving enthusiasm for the Wagner and Franck numbers.

Isolde Menges, a violinist of talent, made her final appearance of the season on March 22 in a recital at Kimball Hall. There was unusual ability in her performance of the Mozart Sonata in A. She played with simplicity, a clear tone and fine sincerity. Then came a group of short numbers, serving to display the breadth of her musical vision: Achron's "Hebrew Melody," gusty, passionate, fiery, plaintive; Debussy's "En Bateau," melodious, charming and unconstrained; and one of the Brahms-Joachim Hungarian dances, energetic, pulsating and full of the true dance feeling. The remainder of her program consisted of the Bruch D Minor Concerto, Auer's arrangement of one of the Chopin Nocturnes and a Serenade and Valse by Tod Boyd. Miss Menges's audience was highly enthusiastic. E. C. M.

Kreisler and Bolm-Salzedo Forces Visit Tri-Cities

MOLINE, ILL., March 21.—The Adolph Bolm Ballet Intime aroused much admiration at its recent appearance in Davenport, Ia. The Little Symphony presented an attractive program with Carlos Salzedo as solo harpist. The ballets following were given lovely musical settings of modern character. About 3000 music lovers of the tri-cities greeted Fritz Kreisler on March 15, with many more unable to secure even standing room. M. B. W.

Boston Club Hears Mrs. Beach

BOSTON, March 24.—Mrs. H. H. A. Beach, the composer, was guest of Mary G. Reed, president of the Prelude Club, at its meeting in Faelten Hall, Tuesday morning of this week. A well constructed program was admirably given by the members. Avonelle Sanford, pupil of Wager Swayne, was heard in piano numbers. As a mark of recognition of Miss Reed's success as president of the club and the talent displayed by the young members, Mrs. Beach played several of her own compositions. She first contributed her "Valse Caprice," and responded to the applause with "An Indian Dance." Mrs. Beach has made an orchestral arrangement of this piece at the request of Frederick Stock, conductor of the Chicago Symphony. W. J. P.

Lambert Murphy Marries

Lambert Murphy, the popular concert and oratorio tenor, who was formerly a member of the Metropolitan, was married on March 19, to Jessie Stewart Lynch of Seattle. Mr. and Mrs. Murphy will make their home in New York.

KOSHETZ FEATURES STRIKING NEW SONGS

Russian Soprano Sings Works of Compatriots and Americans at Recital

Exceptionally interesting material was included in the program of songs presented by Nina Koshetz, one of the most gifted interpreters who have come to New York this season, at Aeolian Hall, Sunday afternoon, March 27. There were seven numbers programmed as sung here for the first time, and two songs by Rachmaninoff with others by Prokofieff, Saminsky, Medtner, Samuel Barlow and the singer's accompanist, Frank Bibb. There was also an excellent, if not unusual or unorthodox song by Scriabine, "Devotion," said to be the only song he has ever written, and left unpublished, since the composer intended it for Mme. Koshetz's sole use. It was particularly well sung.

The Russian soprano's first group included two Glinka songs, "Autumn Night" and "The Doubt," and two of Tchaikovsky, "Had I Only Known" and "None but the Lonely Heart." These were followed by two operatic excerpts, an unfamiliar air from Rimsky-Korsakoff's "Bride of the Czar," and the spirited "Song of Parassya" from Moussorgsky's "Fair of Sorotchin," which has been more frequently sung by recitalists.

Mme. Koshetz's vivid interpretative powers were more effective in these Russian numbers than in the Handel, Mozart, Brahms, Lalo, and Debussy songs of the succeeding group. In the latter the tremulous and sometimes shrill quality of her upper tones and a lack of some of the graces of sustained song asserted themselves more forcibly. The audience demanded encores of Mozart's "Wienge-ried" and of Bibb's "Sea Poem."

The latter part of the program included two songs without words, Samuel Barlow's "Notte Espanola" and Prokofieff's "Song," both given for the first time. Neither was particularly effective. The new Rachmaninoff songs, "A Dream" and "Dissonance," had more to display the singer's gifts, and the audience also showed a strong liking for Saminsky's "Berceuse Hebraïque." Mr. Bibb's accompaniments were smoothly and sympathetically played, and he shared in the audience's wholehearted approbation.

LAST RUFFO CONCERT

Baritone, with Alfred Mirovitch, Stirs Enthusiasm at Hippodrome

Titta Ruffo made his last New York appearance of the season at the Hippodrome on Sunday evening in a joint recital with Alfred Mirovitch the pianist. The celebrated baritone was given a rousing reception each time he appeared. He was in good voice, which means that from a tonal standpoint, at least, there was nothing to be desired. Beginning with "Eri Tu," from Verdi's "Masked Ball," he sang the garrulous "Largo al Factotum" in his inimitable manner, and after countless recalls sang an extra. His other numbers were an aria from Mozart's "Don Giovanni" and Tarantella, by Rossini, in the former of which he was less successful than in his other numbers. His best singing was done in the several encores which the vociferous applause elicited.

Mr. Mirovitch had his followers also, and if he was not so much the hero of the evening, it does not mean that his playing lacked artistic merit of a high order. His tone makes up in smoothness and brilliancy what it lacks in emotional quality. He played works by Bach, Chopin, Wagner, Liszt and Rubinstein.

Dr. Muck Tells Hollanders of His Troubles in U. S.

Dr. Karl Muck, the conductor, who during the war was interned in the United States, recently denied, according to a copyrighted despatch in the New York

Times, that he had been guilty of any disloyalty whatever to this country. In an interview in the Hague *Nieuwe Courant*, Dr. Muck says he was accused of disloyalty because he conducted German music and naturally associated with his German compatriots. He relates how he was seized at a general rehearsal of the Boston Symphony and also bewails the many hardships suffered during his internment in America.

NEW 'CELLIST QUICKLY COMMANDS RESPECT

Arturo Bonucci's Gifts of Tone and Technique Attested in First New York Recital

Arturo Bonucci, a young Italian 'cellist, whose gifts of tone and technique evoked favorable comment when he assisted Mme. Tarasova in a program some weeks ago, appeared of his own right as a recitalist in Aeolian Hall, Thursday afternoon, March 24. Without technical gasconade he quickly proved his command of the resources of the instrument, and the ease, poise, continence and repose of his playing went far to establish him with his audience, one more noteworthy for its ever-increasing enthusiasm as the program progressed than for its size.

In matters of intonation, phrasing and taste, Mr. Bonucci's playing was well-nigh immaculate. Only occasionally did his tone lose its limpid charm through the obtuseness of extraneous buzz. His style tended toward delicacy and grace, rather than breadth or emotional sweep, and his best numbers were found among the lesser morceaux of his third group. Hubay's "Arabesque," Lalo's "Guitarre" and Debussy's "Ariette Oubliée" were exceptionally well played. Bach and Haydn numbers were less completely satisfying. The 'cellist introduced his own cadenza in the *Allegro moderato* from the Haydn D Major Concerto.

There were two technical studies, one in harmonics, the other pizzicato, of his own composition, and Mr. Bonucci also played his arrangement of a Paganini Capriccio. Boccherini's B Flat Concerto served to begin his program, which also included two Chopin transcriptions, Fauré's "Papillons" and Popper's Tarantella.

Frank Bibb's accompaniments were of satisfying excellence, and the 'cellist called upon him to share in the applause.

DOHNANYI IN FINAL RECITAL

Pianist Again Displays Rich Gifts in Aeolian Hall Program

Dohnanyi played again in Aeolian Hall, on Saturday afternoon, March 26. Considering the quality of the pianist's art, and the fact that this was his final recital of the season, it was a little surprising that the audience did not requisition every available seat. The attendance was large, however, and by emphatic tokens established its recognition of the artist.

The performance was one of superlative merit. Removed from the scheme of mere pianistic grandiloquence, Dohnanyi's playing is great, masterly. For the very force and sweep of his musicianship you forget the component details of a vast technique. The chest of his gifts is copious, and from it he takes many treasures: feathery arpeggios that seem to trip with fairy inconsequence; climaxes that turn a phrase of compelling fortissimo. Here is dynamic contrast, sometimes bold but never crude, for Dohnanyi is an artist in tone color. Through all his work there is surging rhythm.

At this latest recital the pianist opened with Beethoven's "Appassionata" Sonata, and followed this with the same master's Opus 110. The two sonatas revealed the player's talents in gratifying measure, but it was not until he came to the Etudes Symphoniques of Schumann that his superb rhythmic sense received full play. When Dohnanyi requires it he has a tone that sings. It can be brittle on occasions. The Schumann pieces were truly memorable. They led the pianist to a final bracket of his own works, including a brilliant paraphrase of the "Naila" Valse of Delibes. The other compositions were on broad lines but presented many intricacies to the executant. They included Marche Humoresque, a Pastorale, a Valse Impromptu, Capriccio, and Gavotte and Musette.

EASTER BRINGS A RECITAL BY YON

Darkened Hall a Feature of Noted Organist's Presentations

It was fitting that Easter Sunday afternoon be chosen as the day for Pietro A. Yon to appear in his annual organ recital at Aeolian Hall. For interesting as the development of the organ has become as a concert instrument, it still sounds and will continue to sound the ecclesiastical note, as does no other musical instrument. Mr. Yon gave a brilliant performance of his own "Sonata Cromatica," followed by a delightful composition of his colleague, J. C. Ungerer, organist of St. Patrick's Cathedral, New York, entitled "Frère Jacques," and the Bach Fantasy and Fugue in G Minor, these works making up the first part.

An innovation was made in darkening the auditorium during the performance of the various numbers, and having the stage lighted in such a manner as to display the performer at the console.

SIROTA'S SECOND RECITAL

Cantor and Daughter Strengthen Good Impression of Previous Recital

Cantor Gershon Sirota from Warsaw gave his second recital at Carnegie Hall on the evening of March 26, assisted by his daughter Helena Sirota. As at his previous hearing in the Metropolitan Mr. Sirota gave the impression of possessing one of the world's greatest tenor voices. That he utilized his natural ability in a manner to realize its possibilities, or that his program was chosen to appeal to more than a limited class of concert-goers, cannot be said. The liturgical music of the Synagogue is, much of it, very beautiful. Divorced, however, from its religious aspect and given in the impersonal surroundings of the concert hall, a whole program of this music speedily becomes monotonous.

Mr. Sirota's singing is individual. The voice of large volume knows no top and apparently no bottom. Its trills and roulades are not of the clarity one could wish, but the very high tones had a lusty timbre that was thrilling. One would have liked to hear him sing operatic arias. Helena Sirota, in several songs and in a duet, exhibited a soprano voice of sympathetic quality as well as obvious musicianship in her singing, but an unfortunate tremolo amounting at times almost to a trill, marred what was otherwise enjoyable work.

CLUB CONTEST POPULAR

Vocal Candidates Flock to Compete for National Federation Prize

The number of voice applicants entering the young artists' contest of the National Federation of Music Clubs is so large that, to make the final contest at all possible, Sada Cowen, chairman for the New York State Federation, has held the preliminary hearings every week since the first of February; and, on account of the ever-increasing number of applicants, will hold semi-weekly ones well into April. The final contest will be held at Aeolian Hall on the mornings of May 3, 4 and 5; the winners of this New York State contest, and the winners of the contests held in New Jersey and Connecticut, will compete in the Empire District contest, which will be held the morning of May 6, at Aeolian Hall, under the direction of Hortense d'Arblay, president of the Empire Dis-

trict. The prizes are tours of the United States, under the patronage, hospitality and friendship of the National Federation, comprising as many as fifty concerts.

Later Mr. Yon offered a "Fantasie sur des Noels" by de la Tombelle, Marco Enrico Bossi's very lovely "Ave Maria," a light "Marche Champêtre" by Boex and three of his own compositions, the charming "Echo," an adroit canon in the octave, a second Humoresque, imitative of a mouth-organ or harmonica, and his Second Concert Study, a work taxing in high degree for the pedals.

Mr. Yon's performances again revealed him one of the great organists of the day. Musically and technically he is a rare artist, one who understands how to make interesting any composition he undertakes. His Bach was finely worked out and the modern works all presented with attention to their various characters. His own sonata made a deep impression and his shorter pieces were applauded to the echo. After the Bach fugue he gave a beautiful performance of the same master's Toccata and Fugue in D Minor and at the end of the program he added by request Ravanello's "Christus Resurrexit." It is organ playing of the quality of Mr. Yon's that is gaining for the instrument its just place in the concert field.

New York Symphony Re-engaged for Chautauqua

CHAUTAUQUA, N. Y., March 28.—The New York Symphony, which filled a successful engagement in Chautauqua last summer, has been re-engaged for this year for six weeks, beginning July 11. The orchestra will be conducted by René Pollain, assistant conductor and first violinist of the organization. Last year Mr. Pollain shared the conductor's baton with Willem Willeke, but it is not yet decided whether Mr. Willeke will be here this summer.

Gabrilowitsch to Give New York Recital

Ossip Gabrilowitsch gives his first piano recital of the season at Carnegie Hall, the afternoon of April 7. Mr. Gabrilowitsch has visited New York this season twice as conductor of the Detroit Symphony, and has also appeared in chamber music programs, the most recent of which was a joint recital with Alexander Schmutler, violinist.

Casini to Become American Citizen

Gutia Casini, the 'cellist, has decided to become an American citizen and lately took out his first papers. Mr. Casini sailed for Holland on the Nieuw Amsterdam March 26, and will return to America about Sept. 15 for a tour with Mme. Frances Alda. While abroad Mr. Casini will give recitals in Holland and Switzerland.

Schumann Heink Sings at Funeral of Former Soldier Friend

KANSAS CITY, MO., March 24.—Mme. Schumann Heink recently sang here at the funeral of one of the American soldiers with whom she had been associated during her round of concerts in the various camps during the late war. This was Captain Arthur Werner, who died in this city shortly before the contralto's concert. When the artist was informed of his death she insisted on singing at the funeral services. Standing by the coffin in the undertaker's chapel, Mme. Schumann Heink sang "But the Lord Is Mindful of His Own" from "St. Paul," and, at the end of the services, "Taps."

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RUFFO BIDS FAREWELL TO CHICAGO IN RECITAL

Baritone Makes Final Appearance There
with Mirovitch—Latter Heard
for First Time

CHICAGO, March 26.—Since Titta Ruffo's manager, R. E. Johnston, announces that the famous baritone will appear no more in Chicago, his appearance at the Auditorium, March 20, was probably his farewell to the city. It was a joint recital with the pianist, Alfred Mirovitch, who made his first appearance in Chicago.

This "hail and farewell" concert was greeted by an enthusiastic audience, larger in the upper part of the big house than on the main floor, but nevertheless of good proportions. Ruffo, in fine voice and spirits, began his portion of the program with the Serenade from "Don Giovanni." An encore in the form of an

Italian song represented one of the best performances that Ruffo ever gave in Chicago in point of delicacy, grace and restraint. The remainder of his numbers comprised a song group and other operatic excerpts.

Mr. Mirovitch was heard in the Tausig transcription of the Bach B Minor Toccata and Fugue and the Beethoven "Eccossaise," numbers in which his facile technique and breadth of manner showed at their best. A breakdown of the piano and consequent pause for repairs caused the recital to last considerably longer than normally. E. C. M.

Peterson Admired at Idaho University

MOSCOW, IDAHO, March 20.—The appearance of May Peterson, soprano of the Metropolitan Opera, in recital here was under the auspices of the University of Idaho, and again the University won the gratitude of local music-lovers. Miss Peterson showed her powers in numbers

of classic exactingness, such as the "Voi Che Sapete" aria from the "Marriage of Figaro," and the "Allelujah" aria from the same composer's "Exsultate." She did a Messager song exquisitely and had to repeat Dvorak's "Songs My Mother Taught Me." In an arrangement by Kurt Schindler, the Russian folk-song, "Three Cavaliers," also exerted charm. But mostly Miss Peterson's program was made up of songs in English. Among these, repeats had to be accorded "I'm Wearin' Awa', Jean," and "De Ol' Ark's A-moverin'." Her extras were many. Clarence Shepard was the artist's accompanist.

Maier and Pattison to Play at Iowa Festival

Guy Maier and Lee Pattison will give one of their two-piano recitals at the Cornell College festival in Mount Vernon, Iowa, May 13. They have also been engaged for a second appearance this season under the auspices of the Tuesday Musicales of Rochester, N. Y., May 10. Mr. Pattison, who is an Iowan, will give a recital for the Cecilia Club of Eagle Grove, Iowa, April 13, following his joint appearance with Guy Maier as soloist with the Chicago Symphony on April 8, 9 and 11, in Chicago and Milwaukee. Other engagements booked for Daniel Mayer for these pianists for next season include recitals for the B Sharp Musical Club of Utica, N. Y., and the Chromatic Concerts of Troy, N. Y. Both recitals will take place in January, 1922.

Olive Nevin Helps Her Alma Mater

Olive Nevin, soprano, who is a graduate of Wellesley College, is taking an active part in trying to raise the \$2,000,000 endowment fund for which a drive is now under way. Miss Nevin and Harold Milligan, lecturer-composer-pianist, who are now associated in the costume recital, "Three Centuries of American Song," have given several recitals recently in New Haven, Hartford, Westfield and other Eastern cities, under the auspices of local Wellesley clubs, the proceeds of which have been given to the general fund. Miss Nevin also took part in the opening New York meeting in connection with the drive. She sang her own "The Step Song," composed when she was a student, and also Clarence Hamilton's setting of "America, the Beautiful."

Miss Reifsnnyder in Philadelphia Recital

PHILADELPHIA, March 20.—A recent concert under the auspices of the Department of Music of the University Extension Society was a recital by Agnes Reifsnnyder, contralto, who had the assistance of Gertrude Tyrrell, pianist. Mme. Ella Backus Behr was at the piano for the singer. Miss Reifsnnyder's numbers included arias by Caldara and Paisiello; three Franz, one Dvorak and four Brahms songs, and several modern American songs. Miss Reifsnnyder's fine voice and finished art made her singing memorable.

Hartford Club Engages Patton

Fred Patton, baritone, has been engaged by the Hartford Treble Clef Club to sing a performance of "A Tale of Old Japan" on May 4.

Entertainment Given by Mr. and Mrs. Francis Rogers

Mr. and Mrs. Francis Rogers gave a musical entertainment to some of their friends at the Cosmopolitan Club, New York, on the evening of March 21. An interesting program was presented by Mona Gondré, diseuse; Mildred Dilling, harpist; Flora Macdonald Wills, accompanist, and Mr. Rogers, baritone.

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Capacity Audience Greeted Lynchburg Choral Club on First Appearance

LYNCHBURG, VA., March 19.—The first recital of the Community Choral Club of Lynchburg, was given March 11, before a capacity audience at the Hill City Auditorium with Maryon Martin, one of Lynchburg's voice instructors, directing and Maude Larkin, accompanying. Bently Ford, Hester Busey, Evelyn Stone and Berkley Martin were the soloists. The Choral Club at present numbers about fifty voices; but it is intended later to develop this into a community organization, according to the leaders. G. B. M.

Beebe Players Using Grainger Works

The New York Chamber Music Society, Carolyn Beebe, founder and director, has performed five of Percy Grainger's compositions on tour this season, in California and other districts, at more than ninety concerts, with notable success.

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SAN FRANCISCANS HONOR TETRAZZINI

Levitzi Still Troubled with Hurt Thumb—May Aban- don Pacific Coast Tour

SAN FRANCISCO, CAL., March 27.—Nineteen years after her American premiere in San Francisco and notwithstanding many appearance here in the interim, Luisa Tetrazzini to-day filled the great Exposition Auditorium with an audience of more than 8000 persons. She was accorded a remarkable ovation when she appeared on the stage for her first number, the Polonaise from "Mignon."

When she arrived in her special car on Thursday, she was formally welcomed by the Mayor of San Francisco, James Rolph, Jr., and Mrs. Rolph. A delegation of club women also met the party, many of the women carrying sheaves of California poppies.

The singer had the assistance of Francesco Longo, pianist; Max Gegna, cellist, and J. Henri Bove, flautist. Although she was down on the program for three numbers only; her familiar excerpts from "Sonnambula," "Dinorah" and "Mignon," Mme. Tetrazzini was on the stage for nearly two hours, giving encore after encore. Finally she sang "The Last Rose of Summer." Her singing demonstrated that she had regained some quality that was missing when she last appeared here. Her concert was under the general management of William H. Leahy and the local management of Frank W. Healy.

Easter Sunday was a day to attract even the most musical out-of-doors, but

in spite of this, and the counter attraction, Mischa Levitzki drew a large audience to Scottish Rite Auditorium. Levitzki was billed to play last Tuesday, but the felon on his thumb prevented him from fulfilling one of his engagements in Los Angeles and caused his manager, Selby Oppenheimer, to postpone his San Francisco recital until to-day. The thumb is not yet healed, and the pianist suffered some pain and a little inconvenience, but his playing was admirable. Unless improvement is more rapid than it promises to be, Levitzki will abandon his Western tour. His advisers feel that it would be better for him to make a sacrifice at this time than risk more serious trouble.

By special request he gave the program scheduled for last Tuesday. It included a transcription of Bach's Organ Toccata and Fugue in D Minor, Beethoven's "Appassionata" Sonata, a Chopin group, the Gluck-Brahms Gavotte and works by Liszt and Moszkowski.

Mrs. Lillian Birmingham, one of the best known vocalists on the Coast, has been elected president of the San Francisco Musical Club to succeed Mrs. Edward Everett Brunner.

The largest throng ever assembled in the Greek Theater of the University of California, at Berkeley, heard the eleventh annual open-air presentation of Rossini's "Stabat Mater" on Good Friday. The program included Henry Hadley's "The New Earth," given for the first time on the Coast. In the "Stabat Mater" the singing of Myrna Sharlow was notable, her voice being round and firm and reaching the uttermost parts of the amphitheater. The contralto part was sung by Maude King Upham, John B. Seifert, tenor, and Henry L. Perry, basso, also sang admirably. The Hadley work was put on under the direction of Paul Steindorff, choragus of the University of California. MARIE HICKS HEALY.

BOSTON SYMPHONY IN EASTERTIDE PROGRAM

College Choirs Assist at Good Friday Concert—Hear Two Notables

BOSTON, March 25.—Exaltation, spiritual, romantic and vernal, distinguished the concert of the Boston Symphony on Good Friday. Beethoven's "Pastoral" Symphony was performed with a life-giving freshness by Mr. Monteux and his men. Their performance was so enthusiastically applauded that the conductor was recalled several times and the players had to rise in acknowledgment of the appreciation. Loeffler's poem, "La Bonne Chanson," after Verlaine, met with unequivocal approval. There is a strange fascination about his music, so rapturous as to suggest a poetic kinship with the exalted beauty of Keats. With appropriate spiritual significance Wagner's Transformation Music and Closing Scene from Act I, "Parsifal," was performed. Assisted by the fervid singing of the Harvard Glee Club and the Radcliffe Society, trained by Dr. Archibald T. Davison, the orchestra gave an overpowering performance of the deeply religious music of "Parsifal." The concert as a whole was the most inspiring of the season.

The seventeenth concert given by the People's Symphony at Convention Hall, on March 20, presented Carl Webster, cellist, as soloist in the Saint-Saëns Concerto in A Minor. Mr. Webster disclosed an insinuating tone, a supple and fluent technique, and musicianly taste. He was warmly received and responded with an encore. Mr. Mollenhauer and orchestra played Schubert's Overture, "Rosamunde," and Beethoven's Symphony No. 7, with zeal and enthusiasm. The usually large audience attended the concert.

Benno Moiseiwitsch, pianist, appeared at Symphony Hall, on March 20. His program consisted of the Brahms "Variations on a Theme by Handel," Chopin's Sonata in B Minor, and a group by Ravel, Debussy, Palmgren, Scott, Chopin-Liszt and Liszt. At this concert Mr. Moiseiwitsch evidently aimed for brilliance, attained sometimes at the expense of that beauty and sonority of tone which one associated with his former performance. His dramatic fire lent to the finale of the Chopin Sonata an appropriate impetuosity, but there is no doubt that the finer sensibilities of the pianist would have dictated a more impressionistic performance of Ravel's "Jeux d'Eau" than the technically brilliant one he chose to present. However, in Debussy's "Cathédrale Engloutie," performed with impressive dignity, Mr. Moiseiwitsch was again the superb pianist.

The highly successful concert season of the Boston Athletic Association was closed with a program given by Rosa Ponselle and the Boston Symphony Ensemble. Mr. Vannini, who conducted the Ensemble, presented an attractive group of the lighter classics, while Miss Ponselle charmed in operatic arias.

Harrison Potter, pianist, gave a concert at Jordan Hall on March 22. His tone, though not big and rich, has a suffused warmth. There is a subjective beauty in his pianism that has its distinct virtues, in contrast with the heaven-storming tendencies of the "grand" style. His technique is clean and his musical understanding tasteful. Mr. Potter's concert, as a whole, was an eminently satisfying one.

At the MacDowell Club concert on March 23 the usual interesting program was arranged. A Sonata for Cello and Piano, Op. 32, by Saint-Saëns, was played by Marion L. Moorhouse and Mary Dyer. Owen Hewitt sang a group of songs; Alice Eldridge Bascom played a group of piano solos; Mrs. Mabel Norton Foote presented a group of songs, and Marie Nichols, violinist, played several numbers. H. L.

SURVEY OF LOCAL MUSIC

Movement Is Launched by Pasadena Community Orchestra

PASADENA, CAL., March 18.—With view towards clearer comprehension of local musical conditions, especially in the public schools, and with a possibility of securing greater efficiency and even better results, a movement is being launched this week by the Pasadena Community Orchestra. Several of the leading musical and art clubs of the city are receiving copies of the resolutions adopted, and are asked to co-operate in a general survey of conditions here. After the committee, made up of club representatives, presents an informal report or suggestions, it is the plan to take up the matter more formally, to secure, if possible, remedies for any weak points which may be found.

The resolutions are as follows:

"Whereas, the importance of music and the allied arts in community life is becoming universally recognized, and

"Whereas, these arts are admitted among the essentials of public school education, and

"Whereas, co-operation between the members of the community who are especially interested in the arts and the music and art departments of the public schools is in the highest degree desirable.

"Therefore, be it resolved by the Pasadena Community Orchestra that a committee should be formed of representatives of the various art and music organizations of the city to undertake a survey of public school music and art in general and in the Pasadena City Schools in particular and to recommend such action as their conclusions may justify, and

"Be it further resolved that a copy of this resolution be transmitted to each such organization and the Pasadena Board of Education in the hope that they will co-operate in this plan."

Club Sponsors Peterson Recital in Globe, Ariz.

GLOBE, ARIZ., March 26.—Under the auspices of the music section of the Women's Club, May Peterson, soprano of the Metropolitan Opera, was presented in recital with Clarence Shepard as her accompanist, at the High School auditorium. A program of catholic selection demonstrated the singer's powers in the fields of classic aria, Old English, Old French-Canadian and Old Scotch folk-song, Negro Spirituals and modern French, Scandinavian and American and English songs. She was received with applause to which she responded with extras.

CONCERT TO AID BOOK

Choral Society of Missoula, Mont., Gives Benefit Program for Fund

MISSOULA, MONT., March 26.—A splendid program was presented at St. Francis Xavier Church on March 20 by soloists and members of the Missoula Choral Society.

The proceeds from the concert will go toward a fund for the publication of a book written by Rev. Father Palladino, an old priest who has labored among the Indians of this section of the country since the early sixties. The book, filled with the historical accounts of the Northwest, has taken Father Palladino five years to write.

The concert was one of the best local affairs in years. The solos and organ numbers were admirable, while the "Gloria" from Mozart's Twelfth Mass, as sung by the large chorus, was a memorable experience. E. E. S.

HEMPEL SINGS IN TRENTON

Wins Marked Success as Assisting Art- ist with Local Teachers' Chorus

TRENTON, March 26.—Frieda Hempel, soprano, appeared in concert in the Second Regiment Armory with the Trenton Teachers' Chorus on March 11. Assisting Miss Hempel were Coenraad v. Bos, pianist, and August Rodeman, flautist, both of whom were heard in solos, besides supporting Miss Hempel in many of her numbers. After two items by the chorus, Miss Hempel sang the arioso, "Praise Thee, O Lord," and "Sweet Bird" with much vocal beauty. After many recalls she gave "By the Waters of Minnetonka." Playing her own accompaniment at the piano, she also gave "The Herdsman's Song" with much success. Her printed program had to be supplemented with many extras.

By its artistic work the chorus exemplified in a high degree the excellent methods of the conductor, Catherine M. Zisgen. Joanne Messerschmitt was the accompanist. The concert was for the benefit of the Trenton Welfare Association, and began a drive for funds to enable the society to continue its work. H. T. M.

Paul Bicksler, baritone, has been engaged to make an extended tour of the United States and Canada during the season 1921-1922 under the direction of the National Society for Broader Education.

MANY TOURISTS AT LINDSBORG FESTIVAL

Morini, Macbeth and Others Assist at Fortieth "Messiah" Week

SALINA, KAN., March 26.—Before a record-breaking audience Erika Morini, the young violinist, made her Western debut in opening the fortieth annual "Messiah" Festival Week at Bethany College, Lindsborg, on Palm Sunday afternoon.

This little Swedish community of some 2000 inhabitants becomes, at Easter week, a city full of tourists who come great distances to hear this famous chorus.

Erika Morini, with her sister, Alice Morini, at the piano, gave a program which more than satisfied the audience. Her playing has power, is full of fire and reveals musical depth. She was recalled more than twenty times.

Sunday evening the famous Lindsborg Chorus of more than 500 voices, many of whom have been in the chorus since its organization, gave Handel's "Messiah" with Nelle Bryant, soprano; Charlotte Peegé, contralto; Charles Troxell, tenor, and Joel Mossberg, bass, as soloists. Hagbard Brase conducted and Ellen Strom was the organist. The chorus is fine both in detail work and in ensemble.

Monday afternoon the all-Kansas piano contest took place with contestants from various schools of the State. The first prize was won by Olivia Swedenburg of Salina, a pupil of Charles Wagstaff, Salina's composer-pianist.

Charlotte Peegé, contralto, gave a song recital assisted by Oscar Thorsen, pianist, of Bethany faculty, Monday evening, and the following afternoon students of the Fine Arts School gave a program. Tuesday evening the Bethany band played, assisted by Joel Mossberg, bass.

A program of chamber music was given by the following Bethany faculty members: Arthur Emil Uhe, violin; George Riecks, piano; Oscar Thorsen, piano; Hjalmar Wetterstrom, cello, and Terrence Pihlblad, violin, was scheduled for Wednesday afternoon.

The Bethany Symphony, Hagbard Brase, conductor, which plays for the "Messiah" concerts, gave a program assisted by Charles Troxell, tenor, on Wednesday evening.

Thursday afternoon a recital by Thure Jaderborg, bass; Arthur Uhe, violinist, and George Riecks, pianist, gave opportunity for good work by these members of the faculty.

Charles Troxell, tenor, gave a song recital with Arthur Byler at the piano on Thursday night, and on Friday afternoon there was a joint recital of Charlotte Peegé and Joel Mossberg with Thorson and Riecks as accompanists.

The second performance of the week of the "Messiah" with the same four soloists, preceded by Bach's "Sleepers Awake" with Nelle Bryant and Joel Mossberg as soloists, was programed for Friday evening.

Saturday was given over to the all-Kansas violin, expression, voice and glee club contests.

Florence Macbeth, coloratura soprano of the Chicago Opera, gave a splendid song recital with George Roberts at the piano. Miss Macbeth won her audience completely.

Sunday night the week closed with the final performance of the "Messiah."

This music week at Easter time has become more than a musical event at Lindsborg. It has become a religious epoch in the lives of those who live in the Midwest. V. B. S.

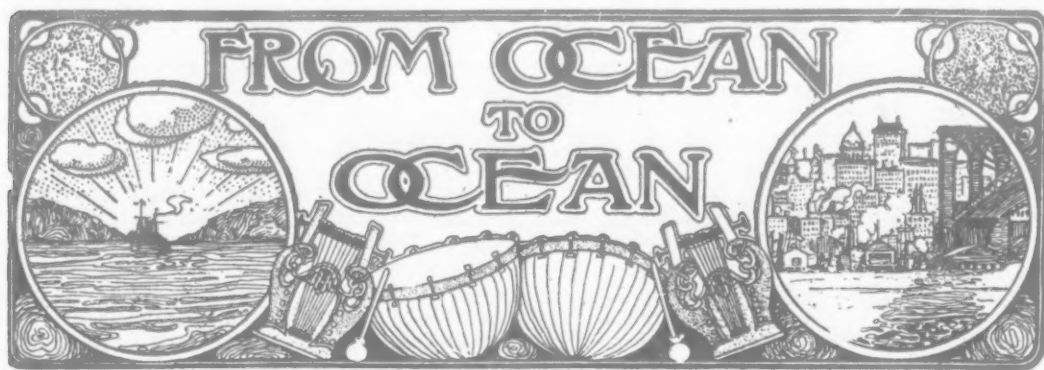
Schumann Club Will Sing Prize-Winning Work of Samuel Gaines

When the Schumann Club of New York, Percy Rector Stephens, conductor, gives its concert at Aeolian Hall, New York, the evening of April 11, it will produce for the first time the prize-winning work of its 1920 competition.

The work as previously announced in MUSICAL AMERICA is "A Fantasy on a Russian Folk-Song" by Samuel Richards Gaines of Columbus, Ohio. The program will be all American including compositions by Victor Harris, H. T. Burleigh, W. Franke Harling, Howard Brockway, David Stanley Smith, J. Bertram Fox, Dorothy Herbert, Deems Taylor and Edna Rosalind Park. Bernard Ferguson, baritone, will be the soloist.

Alberto Pavia Singing in Lisbon

MILAN, March 13.—Alberto Pavia, Italian tenor, is at present in Lisbon, where he is singing at the San Carlos Theater, following which he will make a trip to Oporto. Signor Pavia is well known in Italy, especially for his interpretation of the part of *Malatestino* in Zandonai's "Francesca da Rimini."



MOUNT VERNON, N. Y.—Horace L. Davis, tenor of the Chicago Opera, was soloist at a special service in the First Baptist Church.

MIAMI, FLA.—Among the most interesting of recent concerts was that given by Charles Cushman, assisted by Elise Johnson, a former Miami girl.

UTICA, N. Y.—The musical clubs of Hamilton College gave their annual concert recently before a capacity audience at the New Century Auditorium.

CEDAR RAPIDS, IOWA.—Marshall S. Bidwell, instructor in organ in the Coe College Conservatory, appeared in his second organ recital of the season recently.

WASHINGTON, D. C.—Edythe Marmion Brosius, harpist; Mrs. Edward C. Crossman, contralto, and Alice Deleslyne, pianist, have appeared in recent recitals at the Arts Club.

PORTLAND, ORE.—Mrs. Jean Warren Carrick, Normal teacher of the Dunning system for this territory, recently graduated Mrs. Frances Burdick, Mrs. Florence Hawkins and Dada Davidson.

CEDAR FALLS, IOWA.—Theodore Gundry, head of the orchestral department of the Iowa State Teachers' College, gave a violin recital at the college, March 10. Ernest Ziekell was the accompanist.

GREENFIELD, S. C.—Roy L. Hoffmeister, musical organizer for the National Community Service, is spending six weeks in this city in the interest of more and better music in the public schools.

NEW ORLEANS, LA.—The Altruistic Committee of the Philharmonic Society, under the leadership of Violet Hart, has given seventeen free concerts at charitable institutions, homes and asylums this season.

URBANA, ILL.—The thirty-first annual concert of the University of Illinois Concert Band was given in the auditorium under the direction of Albert Austin Harding. A. Nelson Brabrook, cornetist, was the soloist.

SAN FRANCISCO, CAL.—Compositions by Mendelssohn, Liszt, Chopin, Schumann and Wagner were presented at the recent meeting of the San Francisco Musical Club, Mrs. Edward Everett Bruner, president.

WICHITA, KAN.—An interesting recital was given before the Wichita Musical Club in the music room of the high school on March 17 by Theodore Lindberg, Mrs. Elsie R. Needles and Mr. and Mrs. Otto L. Fischer.

LANCASTER, PA.—Clarence Eddy, presented in recital by the Organists' Association, gave an admirable program in the First Presbyterian Church. He played compositions by Bach, Yon, Schubert, Ireland and others.

MOUNT VERNON, N. Y.—Marie Bashian, who was recently heard in recital of oriental numbers, repeated the program at the Chester Hill Methodist Church. The proceeds were again devoted to the French War Orphan Fund.

MORGANTOWN, VA.—The West Virginia String Quartet for the second concert of the season recently submitted an excellent program. The players are Max Donner, Claire Harkins, Professor E. S. Allen and Rudolph Winkler.

EMPORIA, KAN.—The Men's Glee Club of the Kansas State Normal School, under the direction of Frank A. Beach, head of the music department, has sung in more than twenty cities in Southwestern Kansas during its recent tours. The high character of the work exhibited by the club has resulted in more requests for engagements than can be filled.

EASTON, PA.—Earle D. Laros, pianist, and Russel Schooley, baritone, demonstrated the features of the Ampico in a program at the Library Auditorium on March 15, under the auspices of William H. Keller and Son.

BURLINGTON, VT.—A large audience listened to an enjoyable program by Mrs. Benjamin Swift, soprano, the Athena Club chorus, Marjorie Booth, Virginia Bessey, Doris Sornberger, Mrs. M. P. Burritt and Emory Mower recently.

HOUSTON, TEX.—The Girls' Musical Club, in its second annual "Reciprocity Program," featured compositions by Beaumont, Galveston and local composers. Barbara Beadle, Katherine Allan Lively and Ferrell Buchanan were represented.

OTTAWA, CAN.—At the closing concert of the Morning Music Club on March 17, Madeleine Comtois of Montreal, pianist, and Alice Valiquet, soprano, were heard in an interesting program. Julia Fortin provided excellent accompaniments.

GREELEY, COL.—The local lyceum committee presented the Great Lakes String Quartet to a large audience in the State Teachers' College auditorium on March 4. The program included numbers by Beethoven, Rubinstein, MacDowell, Debussy and Percy Grainger.

RED SPRINGS, N. C.—Helen Pugh, twelve-year-old pianist from Asheville, gave a recital at Flora Macdonald College recently, playing numbers by Beethoven, Chopin, and the Mendelssohn Concerto, with her teacher, Mrs. Crosby Adams, at the second piano.

ROANOKE, VA.—Judge C. A. Woodrum, baritone, who for the past few years has been associated with the quartet of the First Baptist Church, has resigned to take the directorship of the choir of Greene Memorial Church. He entered upon his new duties March 1.

TERRE HAUTE, IND.—Mrs. Louis Shatzky, soprano; L. Eva Alden, pianist, and Margaret Kintz, accompanist, provided the musical program preceding a recent meeting of the Open Forum. Gladys Jolley, mezzo-soprano, was the soloist upon a previous occasion.

MOUNT VERNON, IOWA.—Julia Seiler Shaw, violinist, and Frank H. Shaw, pianist, members of the Cornell College Conservatory faculty, were heard in recital recently. A feature was "The Scissors Grinder," a work by Horace Alden Miller, also of the faculty.

ALBANY, N. Y.—The Jermain Memorial Church Quartet of Watervliet, comprising Mrs. R. J. Williams, soprano; Mrs. F. T. Goldie, contralto; August W. Mertens, tenor, and Morton J. Hall, baritone, gave a program at the Tabernacle Baptist Church on March 18.

ALBANY, N. Y.—The Harmony Club, a group of twenty instrumentalists, directed by Helen Marie Sperry, assisted by Mabel Spencer and Helen Aberle, was heard as the program feature at the meeting of the Albany Community Chorus at Chancellor's Hall on March 14.

BELLINGHAM, WASH.—The most important of the St. Patrick's Day programs was that given at the Liberty Hall by the Church of the Assumption, which featured vocal solos by Helen Kelly, Bernice Wall and J. N. Hermson and orchestral music by John Roy Williams' pupils.

LANCASTER, PA.—The choir of Old Trinity Lutheran Church sang the Lenten cantata "Olivet to Calvary," by Maunders, on March 13. The chorus of forty voices under the direction of C. N. McHose with A. Irvine McHose at the organ was assisted by Esther Wolf, soprano, Victor Wagner, bass, and Carl Rouff, tenor.

LANCASTER, PA.—The Municipal Orchestra under the direction of John G. Brubaker gave a splendid reading of the Schubert "Unfinished" Symphony at a recent concert. Caryl Bessel, the assisting artist, accompanied by Miss Tindale sang an aria from "Madama Butterfly" and other numbers.

MANCHESTER, N. H.—A concert was given recently in the Chapel at Phillips-Exeter Academy by the Pierian Sodality, an orchestra of forty-three players from Harvard. E. H. Hoffman, of the Boston Symphony, conducted. The Exeter and Andover musical clubs were heard in concert in the Town Hall the same day.

HOMESTEAD, FLA.—Louis Hinze, pianist and violinist, has given a series of successful recitals in the towns on the East Coast during the last few weeks. His engagements have included programs at Homestead, Palm Beach and three recitals in Miami. Mr. Hinze, from New York, is spending several months in Miami.

WASHINGTON, D. C.—Among the artists who have lately appeared in concert at the Library of Congress are Genevieve Crist, violinist; Madeleine MacGregor, pianist; T. Harold Rider, cellist; Edward Chamberlin, bass, and Helen Stone, accompanist. Everhard Beverwijk, blind pianist, was heard recently in an exacting program.

GREELEY, COL.—Lucy Delbridge presented a number of her pupils in a violin recital at the Woman's Club Building, March 10. The following participated: Mary Kendel, Dorothy, Genevieve and Otto Northway, Virginia Hall, Lillian Hallen, Olive Berger, Sally Smith, Ray Mason, Ewald Hatch, Helen Chase, Jean Thompson and Louise Wild.

LOWELL, MASS.—The new organ at the First Congregational Church was dedicated recently in a program presented by the organist, Zona Gale, assisted by a choir of fifty voices under the direction of Harry Hopkins. William Churchill Hammond of Mt. Holyoke College gave an organ recital in All Souls' Church on March 19.

TERRE HAUTE, IND.—Anne Hulman's lecture on the "Romantic School of Composers," before the Music Section of the Woman's Department Club, was illustrated by Mary Smith Watson, Eugenia Hubbard, Marguerite Welte, Mrs. Louis Shatzky, Gladys Jolley and Robert Weston. The accompanists were Mrs. W. E. Robinson and Margaret Kintz.

BUENA VISTA, FLA.—The choir of the Holy Cross Episcopal Church gave a concert in the Guild Hall for the organ fund recently. The first half of the program was made up of numbers from "Il Trovatore." A. D. H. Fossey, P. R. Bowers, G. Bachelier, Mrs. A. G. Cook, F. Wilson and V. M. Cook were heard in solo numbers. The program was arranged and directed by A. G. Cook. Mrs. P. R. Bowers and Albert Kaye were the accompanists.

NASHVILLE, TENN.—A recent recital by pupils of Elizabeth Price at her studio was made up of both classic and modern compositions, ranging from Rameau to Mana-Zucca and Cyril Scott. Those taking part were Caroline Little, Anne Bryan, Frances Carter, Attie Vernon Jarman, Martha Crockett, Louise Buchanan, Elizabeth Coggins, Ellen Rion Caldwell, Mary Baird Creveling and Mrs. Lewis F. Lyne.

SCRANTON, PA.—Lynwood Farnam was heard in an organ recital in the Second Presbyterian Church, March 8. The program opened with the "Intermezzo" from Widor's Sixth Symphony and closed with the spirited "Allegro" from the same work. Several Bach numbers and selections from contemporary composers were included. Frank Daniels and Ellen Fulton arranged for Mr. Farnam's appearance.

WILKES-BARRE, PA.—The Third Pennsylvania Artillery Band, the leader and twenty-eight members of which saw active service in France, now augmented to fifty-five pieces, made its first concert appearance recently under the direction of Sergeant Machiskie. The band had the assistance of the First Presbyterian Church Choir, Hazel McHenry Vincent, soprano, and a trio composed of Mrs. Vincent, Miss Bruce and Mrs. W. E. Woodruff. This is Wilkes-Barre's second band organization, the other being the Alexander Band, which has a continuous record of thirty years.

WASHINGTON, D. C.—Musical events at the Church of the Covenant, under the direction of Sydney Lloyd Westerson, include the appearance of Mary Beisser, contralto; Herman Falker, baritone; Felian Garzia, pianist; the National String Quartet, Richard L. Lieberg, cellist; Blanche Bolin, soprano; Richard P. Backing, tenor; George Harold Miller, baritone, and Beulah Harper Dunwoody, contralto, and Harvey Murray, organist.

SYRACUSE, N. Y.—Seven studio recitals have been given during the winter months by the violin students of Grace White of the University. Together with the usual material of student programs, compositions of one or two American composers were played at each meeting. Among those represented were MacDowell, Borowski, Cecil Burleigh, Gustav Saenger, A. Walter Kramer, Chapman Tyler, Victor Herbert, Charles Wakefield Cadman and Daniel Gregory Mason.

OKLAHOMA CITY, OKLA.—Gounod's "St. Cecilia" Mass was presented in a Lenten program by the Ladies' Music Club in the First Baptist Church. The chorus, made up of members from the Ladies' Club and the Apollo Club, was led by Edgar M. Cooke. The soloists were Mrs. Mabel Carrico Holtzschue, F. C. Knepper and Jasper R. Turngull, with Mrs. George Forsythe at the organ and Mrs. Frederick B. Owen at the piano. Mrs. L. D. Mitchell played two organ solos.

FORT COLLINS, COL.—"The Gypsy Rover" was produced at the Empress Theater on March 10 by the pupils of the high school, under the direction of Maude Shulters and Mrs. Alma Hill, with the assistance of the high school orchestra. Those who participated were Frederick Staab, Doris Russell, Madeline Hancock, Ned Palmer, Jennie Edwards, Lemuel McCarty, Wilma Preston, John Hartman, Albert Andrew, Philip Kern, Lester Griswold, Jasper Hutchinson, Winnie Jones and Mildred Johnston.

ALBANY, N. Y.—"Music of Scandinavia" was the subject of the recent program given by the Monday Musical Club at the Historical Society Auditorium with Mrs. Jean Newell Barrett in charge. Those who presented numbers were Mrs. Christian T. Martin, Mrs. J. H. Hirst, Mrs. George H. Perkins, Mrs. Peter Schmidt, Mrs. Edgar S. Van Olinda, Jeannette Vanderheyden and Mrs. Lowell D. Kenney. The accompanists were Mrs. Henrietta Gainsley Cross, Lydia F. Stevens, Mrs. Kenney and Mrs. Van Olinda.

TROY, N. Y.—A Beethoven program was given recently by the Music Study Club at the Emma Willard Conservatory of Music, with the following taking part: Gladys Terriault, Florence McManus, Mrs. W. T. Lawrence, Mrs. Jean Lyman Cooper, Mildred Schilling, Teresa Maier, Harriet Low, Cecilia Holden and Emma Lotz. A concert of the musical clubs of the Rensselaer Polytechnic Institute was given March 18 in Y. M. C. A. Hall under the direction of Will H. Wade.

ALBANY, N. Y.—The newly organized choral union of the Tabernacle Baptist Church gave its first musicale on March 15, presenting works by Chaminade and Schaefer with papers on the composers read by Gertrude Burton and Mildred Dickinson. In addition to the choral numbers, solos were given by Ethelyn Cady, Lillian Jones, Harriet Rutherford, Florence Fredenberg, Mrs. C. B. Van Denberg and Philander Webster. The program given at the Vincentian Institute, March 13, by the Sunday Afternoon Club brought forward Mildred Petrie, harpist; Lorena A. Kehoe, contralto; Elizabeth Kelly, violinist, and Alice H. McEneny, pianist.

MASON CITY, IOWA.—One of the most successful productions in the history of the high school was the performance of "Pinafore," given by the music department under the direction of Professor F. C. German. The leading rôles were taken by Lila Stott, John Diddle, Don Hedding, Karl Paulus, Harold Ramsey, John Grubb, Merle Goetz, Gloria Gillian and John Gleason. The last was the only member of the cast not a student in the high school. There was a chorus of seventy voices, supported by the high school orchestra of twenty-five pieces. Three groups of classic dances were given during the intermission under the direction of Helen Pratt. This is the fourth Gilbert and Sullivan opera presented by the high school students.

In MUSIC SCHOOLS and STUDIOS of N.Y.

MISS RANKIN'S PUPILS WIDELY HEARD.

Pupils of Adele Luis Rankin have been heard in many engagements recently. Aside from recital in Public School No. 24, Jersey City, and in Christ Lutheran Church, Jersey City (in a presentation of Gail's "Holy City"), the list includes Thomas Joce, baritone, who appeared at the Euterpe Morning Musicales at the Waldorf-Astoria. The same singer was heard at the Woman's Club in Elizabeth, N. J., the Elk's Club, Jersey City, March 13 and 31, and he has been engaged as soloist and choir director of the Trinity Heddon Church in Jersey City.

Florence Rubowitz, mezzo-soprano, appeared as soloist at the Van Raalte dinner at the Pennsylvania Hotel, lately. Elsie Kruser, mezzo-soprano, was soloist with the Chicago Woman's Club at the Astor Hotel.

Jane Dohrman, diseuse, won applause at concerts in Wadleigh High School, New York, Jersey City Republican Club, and a return engagement at the Liederkranz Society, New York. Elizabeth Haas, contralto, appeared with the Allentown Symphony, March 21. Beatrice Cameron, soprano, was cordially received at the Hoover Association Dinner in Plainfield, N. J. Lotta Kramer, soprano, sang at the Brooklyn Methodist Church, March 27. Ernest Ingley, tenor, was heard at the Methodist Church, Brooklyn, March 27, and Jersey City Christ Lutheran Church, March 25. Grace Bergen, soprano, appeared March 13 at the Sixty-sixth Street Baptist Church, New York, and Wallace Radcliffe, tenor, was soloist at the Haverstraw Y. M. C. A. and the Haverstraw Episcopal Church, March 27.

GREENE PUPILS IN JOINT RECITAL

On the afternoon of March 19, Fannie O. Greene of the piano faculty of the American Institute of Applied Music, Kate S. Chittenden, dean, presented two of her pupils, Doris Brixey and Hugh Paine, in an informal recital. Miss Chittenden was the guest of honor, and numerous other friends of the players and their teacher were present to enjoy the program. A solo group by Miss Brixey opened the list. After a duet, Mr. Paine gave six numbers, among them Franck's "Danse Lente" and a Schubert Scherzino. With Miss Greene at the second piano, Miss Brixey was heard in the Bach-Gounod "Ave Maria." The program closed with another work for two pianos. The performances of the young players reflected credit both on themselves and on their teacher.

KLIBANSKY PRODUCTS HEARD IN EAST AND WEST

Sergei Klibansky, the New York vocal teacher, announces several new engagements for his pupils. Lotta Madden, who lately won a success with the Los Angeles Philharmonic, was engaged to sing with the San Francisco Orchestra on March 27. Lottice Howell, coloratura soprano, has left for a ten weeks' tour to fill engagements in Cumberland, Md.; Buckhannon, W. Va.; Richwood, W. Va.; Weston and Athens, Ohio; Jackson, Welston, Nelsonville, Logan, Glouster, Martin's Ferry, Hillsboro, Defiance, Fort Recovery, Greenville, Waverly, Maysville, Ky.; Cinetheina, Mt. Sterling, Hopkinsville, Madisonville, Russellville, Clarksville and Bowling Green. Ruth Miller is soloist at the Christ Lutheran Church in Freeport, L. I. Another recital of Klibansky pupils was given at the Wanamaker Auditorium on March 26. Ruth Percy, Adelaide de Luca, Emma Keller May, Alveda Lofgreen and Milton Bevan were the soloists.

MUSICALES AT SAENGER'S

At the Oscar Saenger studios on the afternoon of March 16 a musicale and tea was given before a large gathering of guests of the Saengers. The program presented Elsa Warde, soprano, in songs by Donaudy, G. S. White and Gartner. Viola Sherer, contralto, in Tchaikovsky and Schumann songs and the aria "Amour viens aider" from Saint-Saens's "Samson and Delilah," and Iris Shoff, soprano, and Louellen Remme, mezzo-soprano, in duets by Delibes, Foote, Ware and Hildach. George Madden, a former pupil of Mr. Saenger, who was heard this year in recital at Aeolian Hall, also appeared and sang

a group of songs by John P. Scott, Spross and Mozart. There was much applause for the singers. Emily Miller and Helen Chase-Bulgin were the accompanists.

MISS DILLING'S EASTER ACTIVITIES

Mildred Dilling, harpist, appeared Easter Sunday at the Central Presbyterian Church, New York. She was heard in several solos. Many of her pupils were engaged for Easter services held throughout New York. The list of churches featuring her pupils includes St. Paul's in Jersey City; First Presbyterian Church, Yonkers; Bethany Congregational Church, New York; Presbyterian Church, Flushing, L. I.; Ethical Culture Society, New York; Memorial Church, Hartsdale, N. Y.; Methodist Church, Newton, N. J.; and Temple Emanuel, New York.

Florence Macbeth Again on Tour

Following her season, which included eighteen performances with the Chicago Opera Association in Chicago and New York, Florence Macbeth is again making concert appearances. With over fifty already to her credit she has taken up her interrupted tour and since added Charlotte, and Durham, N. C., Savannah, Ga., and Erie, Pa. She was heard at Lindsborg, Kan., on April 27, to be followed by Two Rivers, Wis., April 4; Ottawa, Ill., April 6; St. Joseph, Mo., April 8; Memphis, Tenn., April 10; and Charleston, S. C., April 16. With a few days in New York for making graphophone records, Miss Macbeth will start out once more, appearing at the Evans-ton Festival, and the Boston Pilgrim Tercentenary Celebrations.

Will Give Violin Duet Recital

Max and Margarita Mandelstam Selinsky will give a joint violin duet recital at Aeolian Hall, Saturday evening, April 2. They have just arrived in America from London where they appeared with success in a program similar to that which they are giving in Aeolian Hall and which includes a Suite by Moszkowski, "Silhouettes" by Paul Juon, the Serenade by Sinding and a group of unaccompanied pieces by Zilcher, Spohr and Ries. The Juon number and the group of unaccompanied pieces will have their first hearing in America on this occasion.

Minnie Tracey Visits New York

Minnie Tracey, the American soprano and teacher, was a visitor at the offices of MUSICAL AMERICA last week, when she was in New York for a brief holiday. Miss Tracey while here attended the opera and a number of concerts and was the guest at several receptions given in her honor. She left New York on March 26 for Baltimore, where she spent Easter with her family, returning early this week to her home in Cincinnati to resume her busy season of teaching.

Pease to Sing Eight Times in "Elijah"

Rollin Pease, bass, is booked for eight performances of "Elijah" this spring, including one appearance with the Chicago Apollo Club and one in Indianapolis with Edwin Bailey Birge. He also has a number of recital and other oratorio appearances scheduled. Mr. Pease is preparing a special program of songs for the Chicago Artists' Association and for the State Music Teachers' convention which will be held in May.

Julia Glass at "Globe" Concert

At a recent *Globe* concert at the De Witt Clinton High School, Julia Glass, a young pianist who was for four years a pupil of Manfred Malkin of the Malkin Music School, was heard as soloist. Mr. Malkin last spring arranged an audition for the player with Artur Bodanzky, who was so well pleased with her that he immediately engaged her for an appearance as soloist with the National Symphony.

Helen Leveson Presents Works of Bucharoff

At the concert given recently in the home of Adolph Lewisohn, at which excerpts from the operas of Simon Bucharoff, were presented, Helen Leveson, pupil of Mme. Ciaparelli-Viafora, was

MISS CAST AND KERIN HEARD AT WANAMAKER'S

Beatrice Cast, soprano, and Kathryn Kerin, pianist-accompanist, artist-pupils of Frank La Forge and Ernesto Berumen, lately gave a joint recital at the Wanamaker Auditorium. Miss Cast sang two operatic arias in which her high tones were remarkably clear. Other songs by Handel, Haydn, Brahms, Schumann, Dalcroze and La Forge completed the list of her offerings. Miss Kerin played a group of solos by Rachmaninoff, Liszt and Debussy, and provided artistic accompaniment for Miss Cast.

POTTER PUPILS GIVE AMERICAN SONGS

Before a cosmopolitan audience recently at the National Institute of Foreign Women, Marguerite Potter presented seven of her pupils in a recital of songs by such representative American song composers as Vanderpool, Branscombe, Scott, Gilberte, Harling, MacDowell, Mana-Zucca, Woodman and Homer. Those who were heard were Helen Henery, Ruth Cooke, Elsie Nicolai and Selma Gilbert, sopranos; Helene Krueger and Ruth Jantzen, contraltos, and Arthur Narvesen, tenor.

one of the soloists. As Beatrice in "A Lover's Knot" and in a group of songs she gave evidence of fine voice control and excellent style. On the program were also Elsa Warde, Thomas MacGranahan and Edwin Swain.

Simmons Is Soloist in Bach Work at Oratorio Society Festival

William Simmons, the New York baritone, was engaged last week to sing the bass part in the Bach "St. Matthew Passion" given at the New York Oratorio Society Festival at the Manhattan Opera House, Walter Damrosch, conductor. The performance took place on Wednesday evening, March 30. A complete review of the festival will appear next week in this paper.

Berumen Plays at Sweet Briar College

Ernesto Berumen, the pianist, appeared at the Sweet Briar College, Virginia, March 5, and won marked success. He played an unusual program, including the "Mexican Ballade" by Ponce, the C Major Rhapsody by Dohnanyi, and the brilliant Concert-Waltz by La Forge, which is dedicated to Mr. Berumen. Mr. Berumen was forced to give several encores.

Rosenfeld Returns to Chicago After Visiting New York

Maurice Rosenfeld, Chicago music critic and pianist, has returned from New York where he went for his usual midwinter survey of music. He gave two lectures on Jewish music and folk-lore for the Jewish Women's Aid Society in February. He will present one of his artist-pupils, Pansy Eleanor Jacobs, in recital in Kimball Hall, April 19.

Son Born to the Duneys

Boris Dunev, MUSICAL AMERICA's correspondent in Montreal, and Mrs. Dunev are receiving congratulations upon the birth of a son. Mrs. Dunev is at present at Atlantic City, but will return shortly to her home in Montreal.

PASSED AWAY

Philip A. Herfort

Philip A. Herfort, violinist, for many years a prominent figure in orchestral and operatic circles, died on March 17, at the home of his daughter, Mrs. Sophie Steinhoff, in Brooklyn. Mr. Herfort was born in Berlin, Nov. 28, 1851. He began the study of violin at the Royal Conservatory in Berlin under Joachim and came to the United States in 1876, first playing in the Theodore Thomas Orchestra at the Philadelphia Centennial that same year. He was later first violin and first viola with the New York Philharmonic and the New York Symphony, also the Metropolitan Opera House Orchestra. He later was musical director for Sarah, Bernhardt and E. H. Sothern on various tours, and at Koster and Bial's Music Hall and the Long Beach Hotel. He also played in the Venth-Kronold Quartet. He is survived by his daughter and two sons.

Otto Wagner

Funeral services were held in New York, March 27, for Otto Wagner, known as the "Piano King of Mexico" who died in Mexico City on Feb. 16. Mr.

In Chicago Studios

Chicago, March 28.

Irene Campbell, a member of the faculty of the Chicago Musical College, was soloist Friday afternoon at Epworth M. E. Church, in Stainer's "The Crucifixion."

Marshall Sosson, pupil in the violin department of the college, appeared as soloist at the children's concert given by Lyon & Healy last week.

Weldon Whitlock, a vocal department student, is to sing at four concerts in Missouri and Louisiana. He has just returned from a successful tour in those States.

Kathleen Ryan, from the vocal department has been engaged for a concert tour of fourteen weeks, commencing this spring.

Hubert Schmit, a member of the faculty, is giving a series of lectures on French actors before the Alliance Francaise.

A concert in the Ziegfeld Theater Saturday morning was given by the following pupils from the piano, violin and vocal departments: Ralph Robbins, Benjamin Schroeder Bertha Kribben, Gertrude Gahl, Dorothy Bowen, Robert Quick, Carrol de Kearns, Elsie Weiskopf pupil of Rudolph Reuter, Philip Kaufman and Gertrude Mandelstamm.

Junior dramatic pupils of the American Conservatory, together with the junior string orchestra and violin pupils, gave a program Saturday afternoon in Kimball Hall.

The public school music department of the Conservatory, under the direction of O. E. Robinson, is planning a most interesting course for the summer term. In addition to the regular classes, David Bispham will give a series of lectures on the voice. Anne Shaw Oberdorfer will lecture on music appreciation, and Herbert Gould, basso, will conduct a course on community song leadership.

Esther Spaulding, soprano, has been engaged by the Redpath Lyceum Bureau to take the part of Yum Yum in the "Mikado" company which is booked for a tour of sixteen weeks. Miss Spaulding is a student at the Conservatory.

Jennie F. W. Johnson, contralto, and Grace Welsh and Florence Burke, pianists, of the faculty, gave a recital in Kimball Hall, Saturday afternoon.

Carolyn Willard, pianist, presented junior and artist pupils in recital in the Fine Arts Building, Saturday afternoon. The program was given by Emily Barrett, Morton Thomas, Ethel Eiler, Starr Taber, Elsie Simpson, Ebbe Forsberg and Selma Forsberg.

Carolyn Willard will hold her third summer class for pianists at Williams Bay on Lake Geneva, Wis., commencing June 27.

Whitney Tew, the noted vocal instructor, will remove from Chicago to New York early in June.

Wagner was born in New York in 1869, and went to Mexico when quite a young man, and soon became a prominent figure in the musical world there both in the artistic and commercial aspects. His piano selling business is said to have been the largest in Mexico and the Central American countries, and he was active in bringing grand opera to Mexico. A eulogy was read by Ernest Urchs of Steinway & Sons, a lifelong friend of Mr. Wagner. H. Everat Hall, organist, and Elois Wagner, soprano, contributed the music.

Fernando Michelena

SAN FRANCISCO, March 25.—Fernando Michelena, formerly an operatic tenor with Emma Nevada, Emma Juch and Emma Abbott, died from a stroke of apoplexy, in the Mount Zion Hospital recently. Mr. Michelena came to the United States in 1885. His daughter, Vera Michelena, also achieved prominence in grand opera.

Frank Saddler

Frank Saddler, who for many years orchestrated the Hippodrome shows and other Broadway musical works, died on March 28, on his farm at Brewster, N. Y. Mr. Saddler was a native of Pennsylvania and received his musical education largely in Munich.

Applying "Spectral Colors" to Music

Mary Hallock-Greenewalt Invents Novel Instruments to Project Light Rays—Explains How a Light Scale Can Be Used to Intensify Effect of Music—Motion Picture Audience Looks for Color Accompaniment to Music

"THE note C is the note C; and no amount of multiplication of its wave frequency will change it into the color red. Stand on your head; progress into space. . . . It's no use. C is C and red is red!" Thus does Mary Hallock-Greenewalt protest against the idea that music can be made with colors. "Why not build up a picture on canvas with musical notes," she suggests, and Mrs. Greenewalt speaks with more than a little knowledge of the association of music and colors. She is known as a pianist, but her most remarkable work has been done in her efforts to wed light to sound. She sees light, colors in light, as something from which to fashion an adornment for music, and she has invented an instrument capable of giving forth a light scale conforming with a musical scale. This invention has been tried in motion picture theaters with the effect that audiences accustomed to its use look for the obbligator of "spectral colors" with their music. It is made to stand in the orchestra pit, with its player under the control of the conductor. Mrs. Greenewalt has also achieved a phonograph with automatic illuminating device to enhance the effect of the music. The pictures illustrating this article show the forms which these inventions take. Patents have been allowed by the U. S. Patent Office and the different parts are being manufactured by the General Electric, Westinghouse and Eastman Kodak companies.

Beginning of Experiments

"The darkness and brightness of light," says Mrs. Greenewalt, "has been intimately linked with man's experience since he was a bit of protoplasm in the sea. Growth and decrease of darknesses and brightnesses can begin a new speech fraught with flowing meaning. It was with these ideas that I began my experiments in 1906. To me it seemed that the shifting value, quality, intensity of some of the musical interpretations that were occupying me might well be enhanced by a simultaneously movable value, quality, intensity of light. And light naturally includes the color rays of which it is composed. That I was correct in this idea is now shown by the fact that every moving picture house of



Mary Hallock-Greenewalt and Her Unique Inventions. The First Picture Shows Mrs. Greenewalt Seated at a Device Which Is Capable of Projecting a Light Scale, Regularly Varying in Degrees of Intensity. The Second Photograph Depicts Her in the Act of Adjusting Her Phonograph with Automatic Illuminating Means to Play a Record of One of Her Own Piano Interpretations

any size in the country is seeking to act upon it.

"But 'light' and 'music' are two entirely separate, distinct and different things, as different as my dress is from me—two kinds of stuffs. And just as I am made of an infinite number of muscular, nervous, and other complexities which dress could never follow, so must light be a broader, simpler adornment to the music. Light and its color can speak as an art alone, as an art of abstract expression made in time succession, but since the nature of light is that of an accompaniment to all happenings, it will, for some time, in great part be used as such.

"To vest light with emotional and ab-

stract expression in time succession is the novelty. If a rising inflection of the voice will ask a question irrespective of the word it accompanies, a raising of the light, the moment being appropriate, will do the same. Let this little sample stand for the world of expression possible to this as any fine art. Color, in the fluid capacity given it by light, will move parallel to other meanings through analogy, quality, quantity, extension. What will it mean to the concert-goer of the future? Once he is used to it, he will not do without it. The experience of a conductor of a moving picture orchestra that features spectral color with its overture bears out this argument. 'I told the house manager,'

said this conductor, 'that I could not make expressive changes in the light to the music with the lighting paraphernalia now in existence.' 'But,' I said, 'you could not now play the overture without the spectral color accompaniment?' 'No,' he replied, 'the audience now insists upon it.' Naturally if man can get two pleasing things at once he will not be satisfied with one.

"Light was God's most sublime gesture and spectral color is its most heavenly attribute. Invested with human meaning it will intensify the moods and modes of music. The musical emotion will be intensified by light, the musical spirit still further emancipated by riding on the spectral ray."

COURT DECISION MAY SOLVE UNION PROBLEM

National Federation to Act if Local Is Declared Part of Larger Organization

There is promise of a speedy adjustment of the difficulties of the Musicians' Mutual Protective Union as soon as the court gives its ruling as to whether or not the New York body is a member of the National Federation of Musicians. According to H. E. Brendon, of the Federation, it is expected that the decision will be reached by the court next week, and if the finding is affirmative immediate steps will be taken to reinstate Samuel Finkelstein as president, in accordance with the resolution of the recent meeting of members and the bylaws of the Federation.

The faction of the New York union now in charge of affairs refuses to recognize the decision of the members, whereas the faction supporting Mr. Finkelstein claims that the opposition will not fall in with the wishes of the majority simply because they do not happen to coincide with their own desires. It is charged that the directors have taken matters into their own hands, without regard to the rules and have gone beyond their powers in levying fines and imposing penalties.

Once internal dissension is removed the organization will be able to give attention to the pending agreements between the symphony orchestras and players.

Louise Homer's Wedding Set for Apr. 12

The date for the wedding of Louise Homer, daughter of Mme. Louise Homer and Sidney Homer, to Ernest Van Rensselaer Stires has been definitely set for April 12. It is to take place in St. Thomas's Church and the bridegroom's father, the Rev. Dr. Stires, will officiate.

Mr. Parmelee Made Vice-President of Haensel & Jones

At a meeting of the board of directors held in the offices of Haensel & Jones, March 26, Horace J. Parmelee, who en-

tered the employ of this managerial firm last fall in the capacity of general press representative, was made its vice-president. Fitzhugh W. Haensel was re-elected president and W. Spencer Jones, secretary and treasurer.

Thaddeus Wronski to Bring Polish Light Opera to America Next Fall

Thaddeus Wronski, Polish impresario, arrived in New York on La Lorraine on March 28. Mr. Wronski said that next September, he would bring to this country a light opera company composed of twenty of the best opera singers in Poland, which would be augmented by thirty well-known Polish singers already in this country. The organization will open, according to Mr. Wronski, at the Lexington Opera House on Sept. 18 and will later tour the country.

Iowa Radio Students Hear Concert Taking Place in Hawaii

WATERLOO, IOWA, March 24.—Radio students at East High School recently were auditors of a concert given at Pearl Island, near Honolulu, Hawaii. The boys distinctly heard the strains of music over the wireless when they were experimenting with various wave lengths. Another concert was picked up from Pittsburgh, Pa. The regular weekly concert at Rock Island, Ill., was also listened to for awhile. The Union College Radio Club, Schenectady, N. Y., is sending out weekly concerts and last Thursday evening, Andrew Woolfries who has a private plant here, succeeding in getting the music through his apparatus.

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